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ŚRAVAṆA BELGOLA MONUMENTS

PART - I

Ph. D. THESIS

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SHAVANA BOLGOLA MOMENTS

by

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LIST OF ABBREVIATIONS

ASORI:	The Annals of W. Bhandarkar Oriental Research Institute, Poona.
ABOTA:	Akota Bronzes.
ARASI:	Annual Report of the Archaeological Survey of India.
ASI:	Archaeological Survey of India.
ASINIS:	Archaeological Survey of India, New Imperial Series.
BDORI:	Bulletin of the Deccan College Research Institute, Poona.
BFWM(W.I):	Bulletin of the Prince of Wales Museum (of Western India).
CA:	Chalukyan Architecture.
CP:	Chavundarayapurana.
CP(AP):	Chavundarayapurana-Adipurana.
CT:	Chaturvimsati-tirthakarakathana.
EC:	Epigraphia Carnatica.
Epi.Ind. :	Epigraphia Indica.
Guide:	Guide to the Archaeological Galleries.

IA: Indian Antiquary.
IHQ: Indian Historical Quarterly.
JERS: Journal of the Bihar and Orissa Research Society.
JIH: Journal of Indian History.
JI: Jaina Iconography.
JKU: Journal of Karnatak University.
JISOA: Journal of the Indian Society of Oriental Arts,
Calcutta.
JOIS: Journal of the Oriental Institute of Benares.
JUB: Journal of the University of Bombay.
JUPHS: Journal of the Uttara Pradesh Historical Society,
Lucknow.
KRI: Kannada Research Institute, Dharmwar.
MAR: Mysore Archaeological Reports.
MP: Mahapurana.
MPV: Mandira Pratishtha Vidhana.
NIA: New Indian Antiquary.
NIS: New Imperial Series.

INTRODUCTION

I wish to present in the following pages ~~the~~ architectural and ~~the~~ iconographic study of the monuments of Śravana Belgola. The importance of Śravana Belgola as a Digambara Jain centre was made known long ago by the indefatigable efforts of the Mysore Archaeological Department. It was L.Rice, R.Narasimhaswar, Channaswami, M.H.Krishna and Dr. Deshpande who, by their unswerving devotion, brought to the notice of the scholars the great importance which this centre occupied in the annals of the history of South India. Rice and Narasimhaswar, however, confined their attention to ~~the~~ epigraphy; and rightly they did so, for the importance of this place would never have been realised without this epigraphical study. Dr. M.H.Krishna contributed immensely to the study of the monuments of Karnatak. Recently, Dr. Deshpande has once again revived our interest by publishing the measurements of the various parts of the image of Gomata,¹ and a few excellent photographs of this image.²

Jainism rightly attracted the attention of the scholars of Karnatak like B.R.Sharma, J.A.Saleker, ... Desai, M.Govinda Pai and others. Their works have revealed the importance which this religion occupied, and the legacy it has left, in Karnatak. The contribution of the Jain Kings to the consolidation and the stabilisation of the confusing cauldron of political under-current is fairly well-known. Like wise the inestimable contribution made

1. Śravana Belgola, (Kannada), P.18.

2. EAR 1947-1956, Pls. XVI, XVII and XVIII.

by the Jain men of letters to the various branches of Kannada literature is also well recognised now. But, unfortunately, no systematic effort has been made, so far, to understand the quantum and the quality of contribution made by the Jains in the field of art and architecture. The art-history of this area practically starts with the temples of Aihole and Badami, and there we find the finest specimens of the Jain workmanship on the top of the hill of Meguti and in a cave of Badami. How these structures burst into fully blossomed works of art is difficult to understand unless we assume that generations had struggled hard to master this art of construction. From Meguti to Mudabidari, one can tread the high-ways and the jungle paths to see a numberless monuments, either mutilated or still standing in all their magnificence, at Usgalur, Lakkundi, Lakshmeshwar, Koppal, Bahkur, Malkheda, Jamsi-Hadagali, Soder, Balligavi, Huncha, Kambadahalli, Halebidu etc. But none of these places can rival the position occupied by Sravana Belgola.

If a legend is to be believed, ever since the penitent Mauryan King and his preceptor came on a pilgrimage to this soil to avoid the scene of the pestilence at home and chose to spend their last days in an isolated cave corner of Chandragiri, Sravana Belgola shot into prominence and occupied a position of pre-eminence in the history of Karnataka. It became a holy centre for the Jains to which the Śramaṇas and the Śrāvakas flocked to spend a part of their life. The rock-bed of the mountain tops became a book for the engravers in which to laud the spiritual attainments of their saints; its huge boulders became the building material of the bastis. Five hundred and odd records and dozens of monuments which are found today, proclaim the

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glory of this place in fragments; and what has been left unrecorded, either out of modesty or out of worldly indifference, and, what has been destroyed by the ravages of the time and by the antagonist are beyond the estimate and even the comprehension of the present-day investigator.

It is true that there are more ancient records in Karnatak than those found in Sravana Belgola; it is also true that many of the Jaina basels found outside Sravana Belgola are much more artistically executed than those found here - but, nowhere either in Karnatak or in any other part of India, do we find a parallel example wherein everything, in the course of thousands of years, has been subordinated to a single sect of a single religion. It is surprising to note that not even a single non-Jaina record and not even a single non-Jaina structure (till the 20th century) have been found in this place. The importance of this place is further enhanced by the universally acclaimed image of Gomata and an immense number of epigraphs.

With all these, the Jaina monuments of Karnatak in general and of Sravana Belgola in particular have received less attention than what they really deserve. There are reasons for this. The scholars of this generation were attracted by (and devoted to) the rich epigraphical material the place enshrines. This was rightly given priority as a study of all other things is based on the knowledge obtained through the epigraphs. In this field, the stalwarts of the Mysore Archaeological Department made an admirable effort. Secondly, these simple Jain monuments are overshadowed in size, workmanship and artistic excellence by the masterpieces of the Hoysala artists found in the

neighbourhood of Bravara Belgola. Naturally, every student was first attracted by the former than by the latter. Thirdly, the Jaina religion left little scope for the sculptor to show his skill. The religious canons and conventions controlled the postures and the positions of the images and gave little scope for the execution of the secular sculptures and to his aesthetic expression. Hence, the Jaina monuments became less interesting for the students of art and this resulted in a conspicuous gap in our knowledge of South Indian monuments. Though a study of these monuments is comparatively dull and uninteresting, a time has come when it has become imperative to study them and our knowledge of Karnataka art, Sigambara religion and the Jaina iconography will be incomplete till then. Long ago Dr. Senkalia pointed out the need for making a systematic study of "a great number of Jaina monuments" of Bravara Belgola.¹ Scholars in Karnataka and outside have, time and again, spoken of the antiquity of the monuments of this centre. But no serious and systematic enquiry has been done till now. These factors led the present author to make a humble attempt in this direction.

SCOPE AND METHOD: Bravara Belgola is a small town in Channarayana pattana taluk, of Hassan district. The monuments of this place are distributed over three centres: on Chandragiri, Vindhyagiri and in the town. But at the periphery of this town are some hamlets which have grown along with Bravara Belgola in the same manner in which the latter has done. Ever since these villages were founded, the life of the people of these villages is either influenced, or, even regulated by the life of the people of Bravara Belgola. As a result, though they are separated by a few furlongs or by a couple of miles, they form part

1. "Jaina Monuments from Belgola" - JHQA IX, (1941), p. 102.

and parcel of Sravasa Belgola in spirit. Hence the prime of study includes within its scope the monuments of Jinanāthapura, Dekka, Bastihalli, Sanērahalli and Halō-Belgola. Excepting those in Jinanāthapura, the monuments of the rest of the villages are mostly destroyed and are of very little importance; hence, they have been briefly dealt with in this work. Though the word monuments is comprehensive enough to include every structure of these places, the major attention has been paid here only to the bastis. This is why the gattas, tanks, fort-walls and guttis have been briefly considered both while examining their chronology and their characteristics.

Any structure or a monument taken out of its historical context is likely to lose its importance. The dozens of bastis found in this temple-town range over a vast time span, from about 9th to about 17th century, and they have under-gone a lot of change, by repeated renovations and reconstructions. As this town houses a large number of bastis built by the men of the Jaina religion under the Śākya, Gāga, later-Chālukya (?), Hoysala, Vijaynagara, Mysore and Pāṇḍya rulers, naturally their architectural characteristics are conspicuous either by the presence or by the absence of certain peculiar features. As this important centre did not grow in isolation, the style of architecture also did not develop independently. This hypothesis led the present author to examine the characteristics of these temples in their historical context, noting the salient features, which agree and differ from other monuments of this land. As this kind of study is of basic importance, both for tracing the architectural development and for ascertaining the chronology, Chapters I to II deal with architectural characteristics.

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Though the author's main intention was the study of monuments and not epigraphy, he stumbled across a few inscriptions (Appendix I) in the course of his research. These inscriptions, some of which are of extremely miscellaneous in nature, are found to be of great value here as some of them have thrown welcome light on the date of the monuments. The chronology of these monuments, has never been systematically studied. Secondly, any discussion made so far, is based either on conjecture or on epigraphy and the characteristics of the structure and the sculpture have not been taken into account. In Chapter III and IV, these and other evidences are collected together and the chronology of the monuments, wherever possible, is thoroughly discussed. Here, two points have been kept in view in fixing the chronology of a structure: first, each stage of renovation or reconstruction is borne in mind and its date is ascertained; secondly, wherever direct and indirect evidences have not come forth, various aspects of the subject have been discussed, and again, wherever it is possible, the period or the dynasty or the epoch to which the structure could be broadly assigned is suggested. In all these, the importance of the structural and sculptural characteristics is invariably kept in mind.

Then follows a descriptive survey of the monuments. Here, each one of the structures is measured and its characteristics are broadly described. How plans and the description given here will probably help to explain in detail the various points discussed while examining the characteristics in Chapter I and II and the chronology in Chapter III and IV. This descriptive survey is based on a locational classification and could be found in Chapters V, VI and VII. With this (from Chapter I to VII) the architectural aspect of the study comes to an end.

In the subsequent four Chapters, attention has been focussed on the Digambara Jaina iconography. In Chapter I and II (where the structural characteristics are discussed) in Chapter VIII the sculptural and the iconographic characteristics are discussed. This is once again viewed in the historical context, and certain basic problems have been raised and discussed. The discussion is brief and is merely intended to avoid repeated references to these characteristics in the subsequent chapters. Digambara Jaina iconography has received very little notice so far. Excepting a note written by J. Burgess¹ on the Karnataka tradition and a collection of some but valuable texts by T.N. Ramachandran,² nothing has been done in this field. Bhattacharya's pioneering work on Jaina iconography is tending to become out-dated and whatever may be its importance, it has no or little bearing on the South Indian monuments. Dr. U.P. Shah's valuable papers are scattered over here and there and a majority of them are concerned with the Śvētāmbara sect and are confined to North India. Bühler's³ and Smith's⁴ work on Mathura, Coomaraswamy on the Yakshas and the Jaina Paintings,⁵ and the contributions made in this field by Kumbhadas, J.L. Jaini, K.P. Jayswal, Motichandra, Sarabhai, H.D. Sarkaria are all valuable in their own way.

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1. JA xxxii, (1903), p. 459.
 2. Piraparuttikungan, pp. 193 ff.
 3. Vol. Ind. II. (1894).
 4. The Jaina Stūpa And Other Antiquities.
 5. Yakshas Parts I-II. and Catalogue of the Indian Collection in the Museum of Fine Arts, Boston. Vol. IV - Jaina Paintings and Manuscripts.

But the Jain studies, particularly of the Digambara sect, are still incomplete as the material found in Karnataka, a strong hold of the Digambara sect, has been left untapped. Sravana Belgola being the most important of the Jain centres in the South India, a systematic study of the images of this place is believed to throw valuable light on the iconography of the Digambara Jain images. Equally rich is the Jain literature in Kannada. Its history starts in the 10th century and, almost all great poets before the 12th and 13th centuries in Karnataka, are found to be Jains. A humble effort has been made in the present work to tap these valuable works, some still in the manuscript form, to collect the relevant iconographic data. The effort, fortunately, has yielded valuable results - and these results have been put together in Chapters I, X and XI.

Though two important aspects of Sravana Belgola have been covered, the author is aware of the limitations of this work. After going through it, one may feel that nothing has been said, at least in bare outlines, about the political vicissitudes the town has passed through in its long history; similarly, one may feel that nothing has been written on the cultural life of this temple-town. Further, one may also feel that no fresh light has been thrown on the tradition of Bhadrabahu, on the tradition of Vishnuvardhana's conversion to Vaishnavism, the role of Namanuja and his disciples in Sravana Belgola. Equally important things have not been touched: nothing is said about the so-called "Chandragupta panels" of Chandragupta Bhatti, of the paintings and the metal images of the gods, of the secular sculptures, of the palaeographical importance of the inscriptions, of the traditions connected with

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Chāyundarāya and a dozen other things. Though these are all important, these are considered beyond the scope of this work.

In the study of the monuments the author is very much guided and helped by the work done in this field. He is deeply indebted to these scholars and this is indicated by the references he makes to them in the pages of this work. Wherever the author has differed from his predecessors, he has pointed out these differences more with reverence for the historical truth than with any other intention.

The number of bastis and their complex nature presented a complex picture and while classifying them for the purpose of examining their characteristics and the chronology certain repetitions have been taken place. The author would have preferred to avoid them; but, he was only able to minimise them. For example, references are made to the images of Gomata while examining its chronology in Chapter IV, while giving a descriptive account in Chapter VI and while examining the iconography in Chapter IX. These repeated references may try the patience of the reader, but the author could merely apologise for it. Likewise exhaustive references to the Sanskrit and Kannada works and an endless repetition of these words in the heart of the text have made the style of expression less smooth. Quite often the compound words are formed of English and Kannada or Sanskrit words.¹ The Sanskrit and Kannada words are also liberally used while enumerating the attributes of the Yaksha-Yakshis or explaining their other decorative attributes. The author's

1. Such as elephant-vāhana, svāna-colour etc.,

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only satisfaction is that this convention has been fairly well established or even justified¹ and it does not need any apologies. Among other usages some minor differences may be found in the usages or spellings of certain Kannada and Sanskrit words and terms,² lack of the definite article while naming the bastis, and the use of the capital for the latter word when used immediately after the names of the temples. The work has been presented in two separate parts with a view to facilitating easy reference to the Indices and the Plates. The date and the place of the publication of the works referred to in the thesis have been mentioned in the 'Bibliography' and they have not been mentioned in the body of the thesis.

1. For instance V.S.Agrawala drawing attention to the efforts made by Coomaraswamy, J. Sivaramamurti and Mr. Moti Chandra in this direction, says that the "restoration of Indian art terminology is the condition precedent for the proper understanding of Indian art, motifs, patterns and forms" — Studies in Indian Art, P.21.
2. Specially the spelling of Māṅgāi instead Māṅgayī, Kōṅchi instead of Kāṅchī, Channanna instead of Chennanna etc.. The justification for these is the Kannada usages by which the place is much influenced.

SECTION - I

CHAPTER - I

SRAYANA VILLOSA MONUMENTS:
a study of their characteristics
with reference to the evolution
of certain features and motifs

on Vinhyagiri, on Chandragiri and in the town. To these we may add the temples which are scattered at the periphery of Sravana Belgola town, specially the temples located at Jinenāthapura (north of Chandragiri), Bekka (north-west ^{have along} of Sravana Belgola) and Mastihalli (west of the same town).

The above classification would be half-satisfactory if the chronology of these bastis is completely over-looked. But at the same time the temples of this place could not be divided on the basis of their dates alone. There are certain problems facing this: firstly, the chronology of some of the bastis is uncertain; secondly, not all temples have retained their original characteristics unaltered. But, broadly viewed, the Chandragiri monuments are the earliest (and they fall between C. 9th century to C. 15th century); the Vinhyagiri monuments range over a vast time span (from the later part of the 10th century to 17th century); and the monuments in the town and in the neighbouring area fall roughly within three centuries: from about the middle of the 12th century to about the middle of 15th century).

With the above chronological background, a stylistic classification could also be contemplated. But here also we meet some problems. The style of architecture has not undergone changes either with the change in time or in the dynasty of the patrons. Yet the stylistic classification could be made and the monuments could be divided into Dravida, Hoysala and later-Dravidan orders. (A majority of the temples built under the Hoysalas are in the Dravidan order and only in about 1200 we come across the temples built on a stellate plan.) Likewise the classification of the bastis into Dravidan and later-Dravidan is rather one of difference in time rather than of fundamental stylistic consideration.

The last form of classification contemplated above

is based on the names and other dominant features of the bastis. Here, all these temples being dedicated to the Jinas, a religious classification is ruled out. But the bastis have been differently named, i.e., (1) after the name of the enshrined Vīrthānkara (such as (Pārśvanātha, Śāntinātha, Ādinātha) etc.,); (2) after the names of the patrons (such as Unannappa Basti, Māngāl Basti, Akkana Basti, Majjigapa Basti), or, after the titles of the patrons (such as Javatigāndhavaraya Basti, Shandāri Basti etc.,), or, the class or community (such as Nagora Jinālaya); and (3) after certain outstanding features of the structures (such as Odegal Basti, Arogal Basti, Sāsana Basti, Sradhukatte Basti, Tōrina Basti etc.,).

The above study has indicated the possible ways of classifying the bastis and not the actual classification adopted in the present study. In the present study, the locational classification is mainly followed; but it is dealt with chronologically when the description of the temples is the main motive. In this, however, the style, name and other prominent characteristics are naturally taken into consideration.

Fergusson, while classifying the Jaina monuments of South India, made mention of two types — the bastis and the bettas¹. "The former", he wrote, "are the temples in the usual acceptance of the word, as understood in the north, and, as there, always containing an image of the twenty-four Vīrthānkaras, which is the object there worshipped. The latter are unknown in the north; and are court-yards usually on a hill or a rising ground, open to the sky and containing images, not of Vīrthānkara but of Gomata or Gomatēśvara so called, though he is not known to the Jains in the north".

1. Fergusson, J., History of Indian and Eastern Architecture, Vol. II, pp. 71 ff.

This remark of Fergusson is applicable equally well to the Jaina centres of Karnatak and especially to Sravana Belgola. Broadly corresponding to this, there is one another common feature. Here a number of monuments have clustered on the summit of the hill and stand side by side within a confined area, surrounded by an enclosure. V.A. Smith has already drawn our attention to this characteristic in regard to the Jaina monuments at Palitana in Gujarat¹, and, Percy Brown's study shows this feature being present at Girnar, Sonagiri, Kundalpur, Mukhtagiri, Farashat etc.² The same feature is found at Sravana Belgola. On Chandragiri as well as Vindhyagiri not only the bastis stand side by side, often elbowing or brushing each other, but they are also confined to a specific area and are surrounded by an high enclosure.³

Process of erecting bastis:

Before entering into the examination of the bastis which have already been erected, let us first know the process in which they have been erected.

The construction of a temple or a basti is an age-old custom in our country, but not in all places the abodes of the Lord were erected. The Tantrasamuccaya⁴ points out that the gods are to be installed only "in a sacred place, on the bank of a river, the shore of the sea, the place where

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1. Smith, V.A., A History of Fine Art in India and Ceylon, Vol. II, p. 11.
 2. Brown, Percy., Indian Architecture, Vol. I, pp. 184 ff.
 3. Id. II, pl. III.
 4. Mallayya, N.V., Tantrasamuccaya, I, 7, (p. 26).

the rivers (or the river and the sea) most, the top and slope of mountains, in a forest, grove or garden, near the abode of the blest, in a village, capital or city or in any other lovely place". A Jaina work *Pratishthā-sārasaṅgraha* ¹ mentions the same conditions for the location of a basti. In actual practice this appears to have been closely followed. To start with the bastis seem to have been erected at the places which were associated with certain incidents that took place in the lives of various Tīrthaṅkaras, but in course of time, they were erected wherever the Jains settled down and wherever they found "a lovely place". But within a confined geographical area certain centres gained in importance and became more sacred than others. In Karnataka, a dozen such Jaina centres rose to prominence, in different periods of history. But none seems to have excelled Koppana ² and Pravana Belgola. But while Koppana became a victim of the ^{violence of} later religious movements and lost almost all the bastis and its importance as a Jaina centre, Pravana Belgola, since a thousand and odd years has continued to play the same role and has preserved almost all its temples and the traditions intact. As a result, even [in the present days, the Jaina religion is a living force in this town and the town is the heart of Jainism in South India.] This is not only testified by the fact that of five hundred and odd epigraphs found in the place not even a single inscription is non-Jaina but also by another fact that of dozens of temples that exist in this town not even a single non-Jaina temple existed before 19th century.] Very recently, a temple for Kali has been erected, but even this temple is managed by the Jains and the expenses for the daily worship are met by the Jaina mutt. ³

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1. Bhattacharya, B.C., *J.*, p.29.
 2. It is called in the inscriptions as Koppana, Kupana, Kupina and Kopana etc., - *Vide.*, Kannada Saṁskṛta Parishat Patrike, Vol. XXII, No.3, 1938; *J.*, Salestare, B.I., Mediaeval Jainism, pp. 107 ff. etc.
 3. Pravana Belgola, (Kannada), p.44.

Sravana Belgola was one of the "lovely places" that attracted the attention of the Jains for erecting the bastis. The tradition ^{that} Bhadrabahu ~~the~~ visited this place along with the imperial monarch Chandragupta, the fact that many a Jain saint chose this place for attaining his end, the story that Chāvundarāya dreamt here about the impossibility of reaching Paudanapura, which, in turn, led him to erect the colossal image of Gomata and the picturesque site with the two rocky hills and a deep and rich valley ^{all these} must have naturally led the Jains to choose the place for their religious activity.

After selecting the site two preliminary acts preceded the actual erection of the basti — first, the ground was cleared "of its trees and creepers by means of instruments which have been duly propitiated" and "the chosen site" was levelled well,¹ second, a mandala was drawn on this site. This general plan was called Vāstupurusha-mandala. Here Purusha stood for prime-person and Vāstu for bodily existence. In the words of Stella Kramrisch "Purusa is the universal Essence, the Principal of all things, the Prime Person whence all originates. Vāstu is the site; in it Vāstu, bodily existence, abides and from it Vāstu derives its name. In bodily existence, Purusa, the Essence, becomes the Form. The temple-building is the substantial, and the 'plan' (mandala) is the ritual, diagrammatic form of the Purusa."²

The fundamental idea underlying this process being one and the same — a Mandala to be drawn to erect a Vāstu for Purusha — it did not differ when the last was either Shiva or Vishnu or Buddha or Jina. It is for this reason

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1. Halleya, op.cit., I, 20, (pp. 34-35).
 2. Hindu Temples, Vol. I, p. 6.

that we find least differences existing in the structural characteristics when men of different faiths erected temples for their own lords. It is for the same reason that we find a single style of architecture being continued for a period as a characteristic or as a dominant characteristic within a particular geographical areas. ¹

The Bastis of Urayana Belgola:

The bastis were built both on the plain surface of the valley and on the rocky-surface of the hills (Pl. II, a). In the former instance it was probably easier to clear off the vegetation and level the 'chosen site'; but in the latter instance, it was probably much more difficult. An examination of the present structures and the area where some of the bastis stand reveals that in two ways a uniform surface was created before the mandala was actually drawn: (1) the uneven rock-bed was cut till a uniform surface was obtained; (2) or a special basement was erected, which, in turn, offered a uniform ground. Over this, a mandala was drawn. The lines of the mandala, actually drawn or instructed to be drawn by the master-architect, became the guiding lines for the lay-workers. Hence, elaborate care seems to have been taken in drawing these lines. To make sure that these lines were carefully followed, the lines were chiselled when they were drawn on the rock. The lines were carefully followed while laying the upāna of the basement.

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1. Cf., with the following remarks of F.H.Gravely:
 "The difference between surviving Buddhist and Hindu monuments is chronological and no essential architectural difference seems to exist between them and Jaina monuments." An Outline of Indian Temple Architecture, Bulletin of Madras Government Museum, New Series, Vol. III, pt. 2, 1936, p.1.

The lines found on the rock-bed to the west of Jahānavasi ~~mantar~~ and the lines that are visible below the ~~ganga~~ of almost all temples and the ~~ganga~~ on Jhandragiri account for this.

The Substance and the Style

Though it is very well-known that certain dominant canons and conventions influence the style of architecture within a geographical unit, it is to be noted that quite often the substance of which the temple is built has played a major role in shaping this style. This is very well seen in the structures of Śravana Belgola. In the heart of the Hoysala kingdom (Hāsana Dt.) and during the glorious days (12 - 13 centuries)/when the Hoysalas erected their finest temples at Pālūr, Halēbbīd, Huggahalli, Jāvagal, Solvādi, Hārnahalli, Araśikere etc., in and around their capital city, Śravana Belgola by and large, was left to develop a style bearing no relation whatsoever with the Hoysala style of architecture. What is more surprising is that even when the Hoysala officers and the merchants erected the bastie, they were led by the necessities of the place rather than by the convention that was associated with their dynasty./ The stellate-plan is considered to be a characteristic of the later-Chālukya and the Hoysala temples, but with the exceptions of Akkana Basti at Śravana Belgola and Śāntīvēra Basti at Jinnāthapura, all basties studied in this work are rectangular on plan and Dravidian in style. In fact, in no single town in South Karnataka do we come across such a large number of Dravidian temples as at Śravana Belgola. It is probably relevant here to account for this.

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1. It is interesting to note that the bastie built under the Hoysalas, even in their capital, Halēbbīd, exhibit the same characteristics.

The Jains seem to have preferred a simple style of architecture to the comparatively complex models of the Hindus. Whether this simple architectural style was necessitated by the peculiar nature of the religion itself or by any other factor, it is difficult to say. The philosophy of Jainism is based on simplicity and sacrifice and renunciation and non-violence. An extreme stress laid on the simplicity of construction probably deprived the sculptor-architect of much of his liberty and forced him to be guided more by the canonical injunctions rather than by the imagination of an individual. Though such a restriction was also found in Hinduism, it was not found in the same degree. The Vastu and the Shilpa texts respectively regulate the structure and the image to a large extent, but simplicity is not marked here. Whatever may be the original form of Hinduism, in actuality it permitted the multiplication of the gods and goddesses as it believed in the manifestation of a single Energy into variegated forms. These forms not only include different poses and postures of hands and legs of the images but invited the sculptor to infuse in them the most that his imagination could also capture. As a result, a Hindu god like Shiva emerged as an amalgam of energy-manifested, Beauty-excelled and Art-perfected the spiritual form, beauty and serenity captured in their full forms and proportions and harmonised in the shape of an image. Compared to this the sculptor-architect employed in the service of Jain religion enjoyed very little liberty.

But this difference cannot be over-emphasised. The Jain Ravar is as much known for his massive works as to his complicated and artistic structures — the instances that respectively testify to his capacity for patience and labour and his imagination and skill. Some of the early-Chalukyan structures found at Aihole and Badami and the

later Chālukyan structures at Belgāne and Lakkundi and the Hoysala structures like Akkani Basti ^{at} Sravana Belgola and Jantivara Basti at Jinanāthapura stand as examples to this. Outside Karnataka, many ornate Jain temples were erected of which the temple at Mt. Abu is the most famous. All these and temples of different places point out the liberty that was enjoyed by the kūvāri employed in the services of the Jain religion. But here there is one common factor i.e., none of these structures which claim artistic excellence is built in granite stone.

Let us now turn to the material used for the construction of these structures and see whether there is any connection between the substance and the style of the temple. The temples found on the summit of the two hills of Sravana Belgola, as pointed out earlier, are invariably Dravidian in plan and the substance used for the structure is granite. The architects of this place probably found abundant quantity of granite on these two hills and naturally made use of it. About two dozen temples have been erected in this material on these two hills. But as long as they depended upon this substance they were not able to execute their structures on a stellate plan as the latter was best suited for a stone of much finer quality. The granite stone did not permit them to give expression to all their feelings and imagination. It was probably this factor that ultimately led him to opt for his favourite media and erect the structure in the valley. Moreover the patron should have also found it superfluous and expensive to meet the cost of transporting the pot-stone to the summit of the hill. Hence from 12th century onwards more bastis were erected in the valley rather than on the summit of the hills, and on each one of these occasions more and more quantity of pot-stone was utilised in the structures. In Bhandardi Basti the

pot-stone is utilised for the door-jambs and other panels; but in Akkana Basti and Nagara Jinālaya this substance is used for the structural purposes. / As a result, we come across conspicuous changes in the stylistic characteristics and artistic moulds. In Nagara Jinālaya we witness the same Dravidan plan but its outer walls are divided by vertical pilasters of multiple angles; in Akkana Basti not only the pilasters are gracefully worked out but the very plan of the structure has undergone a metamorphosis. In the latter structure, we come across two important characteristics for the first time in Sravana Belgola i.e., the full utilisation of the pot-stone for the structural purposes and the appearance of the star-shaped plan. This proves that as long as the sculptor-architect of Sravana Belgola was forced to use the granite substance he could not but adopt the simple Dravidan plan and be satisfied with it; but as soon as he changed the substance the style of architecture also changed.

Analysis of the Characteristics:

The inscription of 19th century cited above, mentions as many as sixteen bastis on Chandragiri, but it neither gives the names of the bastis nor mentions any other details. The extant monuments of this hill could be divided into those (1) which are situated within the enclosure; and those (2) which are situated outside the enclosure. In the first group fall the thirteen bastis, two free-standing pillars, six mantapas and a variety of balli-pithas including a mandara of great artistic beauty (Pl.VI, a, b).¹ Outside the enclosure are found the monuments of immense spiritual and traditional significance but of little artistic value.

1. Appendix. No.V note No.1.

Here is a cave fitted with a front porch and called after the saint Bhadrabāhu, a small single-celled basti called Irave-Brahmādeva Basti, two mantaps and three dōṇes¹ (pends). All the temples put together would be only fifteen in number and we have no idea of the sixteenth basti mentioned in the inscription. (The only place of some traditional importance is the rock of Jhāvandarāya, but the latter neither falls under the bastis nor under the mantaps. It is only a boulder with a group of crudely executed carvings of very little importance and antiquity.) This study makes it very clear that within these 130 years one of the sixteen bastis is either destroyed or the double-temple of Jhāvandarāya is considered as two distinct bastis.²

GENERAL PLAN: All the bastis of Chandragiri are Dravidian on plan. The structures could be properly classified into: (1) single-celled temples; (2) double-celled temples and (3) temples with three cells. Though there are not many examples for the first type, the Irave Brahmādeva Basti offers an instance. This is a square structure of insignificant dimension and height. In the double-celled structures the garbhagriha is adjoined by another cell or a porch. In the temples with three cells, the garbhagriha is adjoined by a sukhanāsi or a vestibule and then by a navaranga or a hall, respectively. Śāntinātha basti, Ne-Ś Parovānātha, are the double-celled structures of the above variety; while the rest of the bastis belong to the third type and contain three cells (Pl. II, C; Pl. III, iv, v etc.).

Whether the bastis consist of two or three cells, the garbhagriha is normally square while the sukhanāsi is usually rectangular, as seen (Pl. II, J). A door-way

1. Ibid., Note. No.

2. This has an upper storey and an image of Pārāvanātha is enshrined here.

is invariably found between the garbhagriha and the sukhanāsi, but it differs in workmanship and artistic excellence from structure to structure. The sukhanāsi are not uniform in all these bastis. Apart from the sukhanāsi of Śāntinātha Basti, No-2 Pārsvanātha Basti and Pārsvanātha Basti (Pl. iii, c) the rest of the temples have open sukhanāsi . These three bastis have either a square or a rectangular sukhanāsi with a separate door-way between the garbhagriha and this cell, and in all three cases the sukhanāsi are adjoined by the navaranga. A Pratikulapavitha or circumambulatory passage is considered to be an invariable accompaniment in the temples of Dravidian order¹, but, excepting the isolated instance of Kattale Basti, (Pl. ii, b) the rest of the temples of this hill are devoid of this feature.

In all bastis which have open sukhanāsi two pillars are normally found separating the vestibule proper from the adjoining navaranga (Pl. ii, c). But here also Kattale Basti is an exception. In this basti (Pl. ii, b) six pillars stand and separate the two cells. In general the breadth of the sukhanāsi corresponds to the breadth of the garbhagriha (Pls. iii, iv, v etc.). But this principle is not applied in Kattale Basti and Shēvundarāya Basti.

Adjoining the sukhanāsi, whether the latter is enclosed or open, is the navaranga. On plan, This cell is either square (Pl. ii, c) or rectangular, (Pl. iii, b) the latter being more commonly met with on this hill. In all bastis which consist of more than two cells the navaranga forms the largest and the most dominating section in the temple. In most of the instances, the measurement of the

1. JIH, XII, (1963), pp. 43 ff.

navaranga either roughly corresponds to the total measurement of garbhagriha and sukhanasi or surpasses it. The central portion of the navaranga, most often, contains a raised platform (Pl. II, b and c), either square or rectangular in shape, though the former is more often seen on the hill.

Adjoining the navaranga, in most of the bastis, is a porch. There are roughly three varieties in this. In some bastis two pillars support a roof and this has been called an open-porena (Pl. XI, b). In some other bastis, though the same principle as in the first variety has been adopted, the side walls of the structure are raised and stopped at the half way. Quite often the inner sides of the side walls are fitted with projecting slabs, serving as stone-benches. This variety is called half-opened porena. There is a third category wherein we do not meet any structure or pillars. Here the platform of the basti is continued after the door-way of the navaranga. This differs from the normal platform in only one respect i.e., the normal platform either ends exactly at the bottom of the walls of the structure or it is uniformly extended on the four sides; but here the projection is seen only in the front. This extended platform does not strictly fall under the group of the porches though it practically served the same purpose. However, this has been called in the present study a raised-platform and not as a porch. To the three varieties of structures noted above, Sāntinātha, No. 2 - Pārvanātha, Chandrayabha, Mojjigana Bastis offer examples for the first category; Pārvanātha and Chēvanḍarāya Bastis offer examples for the second category; and Aradukatte, Savtigāndhavarṇa, Tērina and Sāntīvēra Bastis offer examples for the third category. However, two bastis on the hill are an exception to the above feature i.e., Jāsana Basti has no porch whatsoever and in Kattale Basti the porch

proper is linked to the nartana by a pillared hall.

THE BASEMENTS: The adhisthana or the basements of the temples of this hill are not always laid on a raised platform as in the Hoysala structures of the 12-13th centuries. This mode of erection, with no projecting platform at the bottom, - was, in keeping with the Dravidian style of architecture; but, here, on the rock-bed, probably, it was found superfluous. However, the foundation of the temple proper was required to be laid on a levelled surface as noted above and this led the architect either to cut the uneven rock-bed or raise a platform till a uniform level was obtained. Both these methods are followed on the hill. The basti of Santinatha in the south-west corner of the enclosure is a small and simple structure whose adhisthana is raised on a levelled rock-bed. Other temples are usually raised on some kind of pedestal or other. Some of these are extremely crude and seem to have been intended only to obtain a uniform level. But huge platforms are raised under the bastis located in the north-eastern corner of the enclosure. As the rock-surface of this portion of the hill sharply slopes down towards the north, the height of the southern side of the platform is much less compared to the northern side. But this type of platforms with projections in the front portion only were hardly intended to serve as pradakshina passages. Only in Kattale Basti¹ and Majjigana Basti the platforms are noticeably wider but not wide enough to serve as circumambulatory passages. The projecting portions of the adhisthana in Braḍukatte, Savatiganḍhavarana, Tōrina Bastis are very narrow. However, because of their slight projections, they could be considered as mid-way between the Dravidian and the Hoysala structures though they were all built under the Hoysalas.

Now let us make a comparative study of the

adhiṣṭhāna by selecting a few of the above temples. Here the Majjigama, Śāntinātha, Chandraprabha and No.2-Pārsvanātha Bastis offer examples for the simplest types of adhiṣṭhāna. The adhiṣṭhāna of these bastis consists of either one or two or three paṭṭa (bands) separated by the śala (neck). In the second category fall Chandragupta, Chāvundarāya, and Pārsvanātha Bastis. The adhiṣṭhāna of these bastis are not only well executed but are complex compared to the first variety. This complex nature is less conspicuous in the first temple and is steadily developed in the other two instances. The adhiṣṭhāna of Chandragupta Basti consists of uṣṇā, (lowermost band) paṭṭa, śala (in the form of a deep horizontal cut or line), tripaṭṭa, again a śala (but with rafter-ends at regular intervals), and a paṭṭa, this is a regular pattern adopted from bottom to end for the adhiṣṭhāna of the entire temple. The adhiṣṭhāna of Chāvundarāya Basti is an exact copy of this, excepting in the dimension and size. In Pārsvanātha Basti there is an inconspicuous uṣṇīṭha on which rise the uṣṇā, śala (in the form of a deep horizontal cut), vāṇa (which is plain at the navaranga portion and cut into the forms of dentile at the garbhagriha and the gukhanāli portions of the temple). While here stops the adhiṣṭhāna of the garbhagriha portion of the temple, this is continued up and added with a vāṇa, a śala, a paṭṭa, a śala and a paṭṭa at the garbhagriha and the gukhanāli portions. Broadly, the adhiṣṭhāna of this temple agrees with the previous two, but as the structure itself is taller than the other two its adhiṣṭhāna contains more number of rows and moulds, especially the paṭṭa, and śala. One of the interesting features of the basement is the appearance of the dentile on Pārsvanātha Basti. This feature is commonly met with in the later-Chālukyan and the Hoysala structures though it could be traced back to the earliest examples in the Dravidian order of the Pallavas and the early-Chālukyan in Tamiḷnāḍ and Kārnāṭak respectively. ¹

1. Though it is difficult to trace the earliest models

However, this feature is prominently found and more harmoniously fitted in the stellate structures of the later-Chalukyas

of this variety of a patla with dentile, we may say that they became the characteristics of the temples built under the early-Chalukyas and were continued by the later-Chalukyas and the Hoysalas in Karnatak. There are broadly three varieties in this: (a) A flat horizontal band with the upturned heads at regular intervals and at the corners. This variety could be noticed not only at the basement but also at the cornices of the towers. Examples may be found to justify this from Aihole (Cousens; CA, Pl. XXV, Nos. 37-38 and many other temples not illustrated in this study.) In Kundalagōi (Ibid., Fig. 30) and Lakkundi (Pl. LXXIII) they are found in one of the patlas in the adishthana. The pyramidal adishthana of the garbhagrha of the temple of Galaganātha offers one another example of immense interest (Pl. LXXV). This is not confined to the Chalukyan temples but could be noticed even in the sikhara of the Sun temple at Konarak (Ferguson, bk. no. 133, A. 323 and at Mahanāgara etc) In Karnatak the chief characteristic of the towers of the temples of Kadamba also included this feature (Moraes, Kadamba Kala, Pl.).

(b) In another variety the patla contains these dentile at its bases. The only difference between this and the next variety is that in the present the vertical division is not as deep as in the other. In the Virupaksha temple at Pattadakal the patla is vertically incised here and there,

(contd)

and the Hoysalas. The vertical cuts of the walls of the stellate structures of these dynasties more easily accommodated them than the plain rectangular Dravidian models. But

while in other parts of the same row the lion heads protrude (Cousins, Pl. XXVIII). Such a variety — a band with a slightly protruding sculptured heads could be seen in the Urga temple at Asura (Ibid., Pl., ix) and Mālegitti Śivālaya at Bādāmi (Ibid., Pl. XXVII) etc.

(c) In the last variety, the ratia completely disappears and its place is occupied by a row of beak-heads or dentils only. Here there are not only clear vertical divisions but they are so deep that only the dentils seem to project from the walls. The Jain temple at Pattadakal (Ibid., vi) offers one of the earliest examples of this class. But here the blocks are not completely separated from the band that runs over their heads. In Kukkarur the same order is repeated, but each one of these units is squarish in shape and it is incised with animal figures at its face (Pl. LVIII). At Chandadēnapura and Hāvēri, these dentils are disconnected from their upper band and are elaborately carved at their faces (Pl. LXVI). Better examples of this type but devoid of all designs, could be noticed in one of the rows of the basements of Śāntiśvara temple at Tilavalli (Pl. v) and in the temple at Unakal (Pl. XXXVI) while the temples at Iṭṭagi and Kuruvatti offer different variety (Pl. vi and CVIII respectively). In the temples of the

(contd)

among the Dravidian temples whose walls were cut into projections and returns these fitted in equally well. Pāravanātha Basti on Chandragiri stands as an example of this.

Let us now turn our attention to another interesting feature of the adishthāna. The main walls of the temples are plain and rectangular on plan, but the bands in the adishthāna are in some cases and intricately moulded within the frame-work of a rectangular plan. Here, we have in view the Basti of Śantīśvara located in the north-eastern corner of the enclosure. A careful observation of the rock-bed and the surmounting cornices at the adishthāna of the garbhagriha portion of the Basti reveals an interesting feature. The uṣṇa is plain, thick and rectangular in shape, but the surmounting cornice, especially the first projecting cornice from below, reveals a stellate plan. It has sixteen points in all,¹ but because of the reduced scale of projection on

Hoyasalar also such examples could be found in dozens of places. Though the mature models of the Hoyasalar, like the temple at Halebid, Jalur and Eṣṇanāthapura, have rows of cornices with frieses, acroll-designs and other carvings there are many temples which offer examples of simpler type with such dentils. The two temples included in the present study - Akkana Basti at Jīravanā Jalgaṇa and Śantīśvara Basti at Jīranāthapura - may be instanced here.

1. Cf., with the basement of the pillar located in the mantapa that stands to the east of Javati-gandhāvaranā Basti, SO II, SO 140 (50).

the one hand and the plain, rectangular upāna at the bottom and equally plain walls of the temple above these cornices on the other, the effect of this feature is rather - inconspicuous. Like the rest of the bastis in this row the Sāntīśvara Basti was also constructed during the Hoysala period, but the stellate plan of this cornice merely served as an ornamental design and was probably intended to avoid the monotonous repetition of piling up of one block over the other as is done in Savatigandhāvarana Basti. But this architectural design, which went very well with the stellate structures of the Hoysalas and in the Dravidian structures whose main walls have been divided into recesses and projections, is conspicuous only by its contrast here. The Hoysala architects introduced such basements in Pārsvanātha Basti at Heggere,¹ Pārsvanātha Basti at Halebidu, which is another Dravidian model with plain rectangular walls, has a stellate adhishṭhāna for the garbhagrha cell. The Sāntīśvara Basti at Hittur offers one another variety in this series.²

THE WALLS: The outer section of the temple above the adhishṭhāna could be divided into two parts - the space between the prati and the uttara is covered by the main walls, whereas the portion above the uttara is occupied by the cornices and the attic. Here, on the hill, the walls of the bastis are built either of stone or of brick and mortar. All the temples on the north-eastern corner of the enclosure and No. 2-Pārsvanātha, Chandraprabha, Sāsana and Kattale Bastis have brick and mortar walls, whereas the rest of the bastis have stone walls. As pointed out already, only granite blocks are used in the stone structures.

1. MAR 1927, Pl. vii and Pl. vi.

2. MAR 1919, Pl. i.

THE BRICK STRUCTURES: The bastis which have brick and mortar walls are normally plain. They possess at the bottom some horizontal cornices and in the main portion, some vertical pilasters in imitation of their counter-parts. A perfect unanimity is maintained on the hill in moulding the pilasters of the brick walls. A comparison of the pilasters of the best brick and mortar models (of Śāsana Basti, Śāntīśvara Basti and Savatīgandhāvarapa Basti) with their counter-parts (of Chandragupta, Chavundaraya and Pāravanātha Bastis) reveals one interesting point. In the brick works the shaft of the pilaster is plain, square, straight and it is crowned by a capital which almost corresponds to the capital of the stone walls. But in the stone structures, the shaft of the pilaster has a cyma-recta and cyma-reverse moulds with an intervening thin paṭṭa. Over this shaft comes the usual capital. The upper section of the pilaster with all these moulds seems to have been, at least in cases, copied from the piers found within the temple.

Among the temples which have brick and mortar walls Śāsana Basti is unique. Its walls project and return and imitate the garbhagriha outer walls of Chavundaraya Basti. But very few of these temples have been decorated with the kōṣṭhaś and the pañjaras. Only Savatīgandhāvarapa Basti and Śāntīśvara Basti seem to have had kōṣṭhaś surmounted by the miniature-śikharas and with the images of standing Ārthanāthas in the niches proper. But these images are missing now. ¹

THE STONE STRUCTURES: In the bastis that are built in stone, huge granite blocks cover the portion between the prati and the utara. The wall proper is cut into compartments

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1. The wall is repaired and the earlier model is known through the photographs published in AC II, Pl. XVIII.

by vertical pilasters that project boldly from the face of the walls at regular intervals.¹ But in Majjigama Basti this order is not maintained. In this case, the walls are extremely simple and they are built of huge granite blocks. This simplicity is only disturbed by the railings found on some portion of the walls of the sukhenāsi and navaranga. This railing is cut into compartments by the miniature — pilasters and each one of the compartments contains a kalasa or a floral design. The best examples for the stone structures on the hill are Chandragupta Basti, Chāvundarāya Basti and Parnavanatha Basti. Of these the first is the smallest and the oldest of the three and offers the earliest example for a stone structure of this class on the hill. The horizontal cornices at the adhishtāna and the col.-cornices at the top and the boldly projecting capitals of the — pilasters throw various degrees of shade and the wall but all these contribute only to undermine the height of the structure. Here the wall is divided into compartment by vertical pilasters and no wall decorations are found excepting a kōṣṭha at the back of the garbhagriha. As this temple does not possess the pier in the interior, the pilaster on the outer wall may be taken as indicative of the style of the time. Here a vertical shaft is crowned by a double-gya motif with an intervening patā and the whole is crowned by a capital. The latter is made up of tiers of thin bands and the upper most section resembles a gya or a śūla. It is crowned by a square, straight-fitting phalaka or an abacus. The bracket or the corbel which supports the architrave above, is a simple rectangular block with the lower corners cut at forty-five degrees.

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1. But in Jāntinātha Basti in the south-eastern corner of the enclosure the pilasters hardly project and they are extremely plain.

The pilasters of the other stone temples on the hill broadly agree with the pilasters of Chandragupta Basti, but the brackets of Pārśvanātha Basti are deep-ribbed. A noticeable difference is found only in the walls which are divided into projections and returns. This pattern, which is absent in Chandragupta Basti is found on the outer walls of the garbhagriha of Chāyāmārīya Basti and of Pārśvanātha Basti. The effect of horizontality, which the early structures had gained by the varying number of paṭṭas śālas on the adhiṣṭhāna and the roll-cornices above and the projecting biscuit shaped capitals on the pilasters and had formed into "an architectural rhythm" ¹ is slightly undone by these vertical compartments found on the walls. What the projecting vertical pilasters could not achieve was achieved by this division of the wall into recesses and projections, thus effecting harmony in the lines and shades of opposing directions. The history of this experimentation is shrouded in mystery, ² but it seems to have been mixed up with some of the earliest structures of South India and grown along with them. In the rock-cut temples of the Pallavas ³ this pattern is normally absent but a keen observer will find the beginning made in the Arjun Ratha, where the walls contain

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1. Kraemerich, Drāviḍa and Kēraḷa, p. 8.
 2. E.B. Havell calls this an "embattled fret" and says that it "follows closely the outline of the timber railing..." The Ancient And Medieval Architecture of India: a study of Indo-Aryan Civilisation, P. 30, fig. 11 etc., Pl. VII. A and fig. 10.
 3. Longhurst, PA, Pt. III, No. 33, Pl. I.

vertically extended compartments to accommodate the images. This effect on the wall was achieved in a peculiar way by adding kōṣṭhas to the walls in the Kailasanatha temple at Kāñchipuram.¹ This device is fully developed in the Vaikunthapuram temple of the same place.² belonging to about the same period³. One of the earliest Jaina temples ascribed to the Pallava period, Chandraprabha masti at Tiruparattikunram⁴, has its walls divided in this pattern. Coeval with these temples and even earlier by a century in some cases, this pattern was planned and practised in a large number of temples by the early-Chālukyas in the Deccan. The Mēgūti and other temples at Aihole⁵ Jālogitti and other temples at Bādāmi⁶ and almost all temples at Pattadakal⁷ possess this pattern. These Dravidian temples and a dozen in the Dravidian and the early-Chālukyan style like Virūpākṣa⁸ at Pattadakal, Kallēśvara at Kukkanūr⁹, Nāganātha¹⁰ and

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1. Am. PA. ASIANIS. Vol. XXXIV, Pl. XIXVII.
 2. Ibid., Pl. LXXXV and Pl. LXIV.
 3. The dates of temples is about 700 A.D. — Vide., Brown, op. cit., p. 99.
 4. TAT. Pl. I, A.
 5. Cousens, CA. fig. 5, p. 30. This pattern is also followed in Virūpākṣa and a group of Jaina temples etc., in the same place.
 6. Ibid., Pl. XXIX and XXXI.
 7. Ibid., Pl. I.
 8. Ibid., Pl. XL and XLV.
 9. Ibid., Pl. LIX
 10. Ibid., Pl. XXIII.

Jaina¹ temples at Lakkundi etc., have their walls designed in this pattern. This feature seems to have become interwoven in the temple style of the South and ^{the} Deccan and travelled to the different and distant parts of India in the succeeding centuries². But it is as difficult to trace its way as to trace its origin.

The probable reason behind inventing this device was not only to break the monotony of the plain walls and of horizontal cornices, but was probably, something more. If the trends of development from the Arjuna Katha or from the structural models of Aihole, Pattadakal and Mādāri are followed, one would invariably come to the conclusion that the primary motive was to give a protruding effect to a section of a wall to accommodate an image—a member of the pantheon of the main deity. This is invariably and scrupulously followed in these early temples. In Meguti, Aihole, we have simple rectangular kōṣṭhas with no images in them, but in which they existed once. In the Mālegitti temple, Padasi, the simple kōṣṭhas are occupied by the images as at Arjuna Katha. Here the wall portion, above this kōṣṭha has some scroll designs. In the Virūpāksha temple at Pattadakal, the latter pattern is continued, but now the scroll designs find place not only on the top, but also below or on the pedestals of the kōṣṭhas. But in none of these the niche proper is surmounted by the miniature-śikhara³.

1. Ibid., Pl. LXI.

2. For an early 11th century model at Cape Venerin, see Stell Brandewinkel, op. cit.

3. This miniature tower should not be mistaken for the surmounting member that appears immediately above the kōṣṭhas. Here the term is used to indicate the tall tapering tower that becomes conspicuous in the later-Chālukyan, Pravidha and Hoysala structures.

The fully developed kōshthas, however, appear in Pāpanātha temple at Pattadakal. Here for the first time we come across the miniature models over the kōshthas while the niches themselves are occupied by the images. With the addition of this surmounting superstructure the height of the niche proper is reduced, and as a result, the height of the adorning image is also reduced. But the miniature-sikharas which surmount these kōshthas are not of ^{the} highest order. In the subsequent periods the surmounting portion of the kōshtha gained in importance and improved in design and variety, as a result, it becomes a conspicuous and complicated architrave. It generally undermines the niche and also the image which occupied the niche. As a result, as at Kallēśvara at Kukkanūr, Nāganātha and Jaina temples at Lakkundi in Karnatak and even at the Guhanāthasvāmi at the tip of the peninsula, we have empty pañjaras with high miniature sikharas. But the kōshthas were not completely discarded. Often empty pañjaras stood side by side with the kōshthas, which either did or did not accommodate the images.

On Chandragiri at Sravana Belgola, we have noted the kōshtha with the images of the Tirthankaras adorning the brick walls of Santisvara and Braṇṇakatte Bastis. In the stone counter-parts plain kōshthas devoid of surmounting architrave appear on the walls of Chandragupta Basti and Jhāvundarāya Basti. But, as at Hōgūti, no images are found and no one could guess whether they ever existed here. The walls of Pārśvanātha Basti accommodate not only bare number of kōshthas and pañjaras, but the surmounting miniature sikharas. Here in the centre stands a kōshtha with a fine crowning member but without the image. On either side of this is a pañjara in a separate section of the wall and these are akin to the pañjaras found in the temples at Kukkanūr, Lakkundi and Cape Comarin cited above. They have beautiful

miniature sikhara but below it and between the pilasters no space or cell was ever created and no image was ever accommodated.

Thus the walls of the stone temples on this hill not only exhibit two varieties — plain and projecting; and returning walls but also a variety of niches — empty-~~koshtas~~ without aliharas, empty-~~koshtas~~ with sikhara and empty-pañjaras — which developed through the ages and remained as an integral part of the Dravidian temple complex in the subsequent centuries.

THE KAPŌTA AND THE ATTIC: The Prastāga or the high portico of the wall contains a kapōta, a project convex-moulding or a roll-cornice, punctuated by a series of horse-shoe-shaped gabled windows or kūḍas. The origin of this motif is traced back to the Buddhist structures ¹. It appears in the earliest temples of the Dravidian order ² and, in fact, remains a "common property of all Dravidian temples" ³ of the succeeding centuries. But here, on the hill, the cornice and the motif are confined to a few temples of brick masonry ⁴ and of stone ⁵. Of these, Chandragupta Basti again offers the earliest example. As in other Dravidian temples, the basti has roll-cornices which are decorated with kūḍas. The windows of these kūḍas are empty unlike the early-Chālukyan

1. Dubreuil, op.cit., P.30; Longhurst, op.cit., pt.I, P.9 etc., E.B. Havell, op. cit., Pp. 56 ff.
2. In the early-Pallava temples and other Dravidian temples these appear in different forms — Vide., Dubreuil, op. cit., Pp.29-30.
3. Kramarzish, op. cit., P.8.
4. Śācuna, Javati and Sūntīśvara Bastis.
5. Chandragupta, Jhāvundarāya and Pāśvanātha Bastis.

and the Pallava models. Another interesting feature is that the crowning design of these kudus is distinct as it neither agrees with the Pallava variety with the shovel-heads¹ nor with the later variety with the śirtimukhas. In the kūḍa of Chandragupta Basti the arches are crowned by a trident-shaped motif with the leafy designs. They resemble the kūḍa of the early-Chāluḥya temples of Aihole and Pattadakal. But the windows are hollow and are in a perfectly semicircular shape². In Chāvundarāya Basti the roll-cornices contain the kūḍa of an interesting variety and design. Here also the motifs over the semi-circular arch and the scroll designs on the sides broadly agree with Chandragupta Basti. The windows are empty, and quite often these take the shape of an upturned jar rather than of horse-shoe. In the kanōṭa of Śāsana Basti which is a work of brick masonry, the kūḍa not only imitate the upturned-jars, but some are in squares and circles, all of them being empty.³ The kanōṭa of Pārsvanātha Basti is distinct from the above variety. Here, we witness the śirtimukha as the crowning motif of the kūḍa. In Chandragupta and Chāvundarāya Bastis at the underside of the cornice there is a row of peṇṇas or swans, but in Pārsvanātha Basti

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1. Dubreuil, op.cit., fig. 21. Pp. 29-30.
 2. AC II, Pl. IX.
 3. These kūḍa underwent changes in different periods. Here are the models of later-Jaina variety with only difference in the windows. Complete circles appear in Tamil Nāḍ in the Pāṇḍya and Vijayanagar periods. (cf., Dubreuil op. cit., fig. 32).

there is no such row. Secondly, above the brackets of the pilaster and in the place of the uttara of Chandragupta and Ohāvaṇḍarūya Basti, we come across a slightly curved plain projecting cornice in Pārśvanātha Basti. Above this is a grīva and then comes the usual roll-cornice with the usual horse-shoe decorations and the kīrtimukha motif. This decoration on the prastāra of this temple reflects the horizontal divisions found in the adhisthāna. But in the navaranga portion of the outer wall, instead of the slightly-curved cornice there is a large, flat, sloping eave and above this comes the convex-cornice separated by a grīva. This is in fact, an interesting arrangement in the prastāra and stands midway between the early roll-cornices and the later eaves of double-curvature. A combination of the roll-cornice and the slightly curved cornice or when the latter was absent, a large flat sloping slab, probably led to the emergence of the eaves of double-curvature. Fergusson's suggestions¹ that the eaves of double-curvature were copied from the terracotta models is rightly discarded by Alexander Rea.² Here, in Pārśvanātha Basti, if the intermediary space or grīva is eliminated and the roll-cornice is made to sit straight on the one which hangs below, we have the best example of boldly projecting eave of double curvature which we come across commonly in the later-Chālukya, Hoysala and the later-Dravidan temples.³

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1. Fergusson, op. cit., Vol. I, pp 390.
 2. Alexander Rea, op. cit., Pp. 13 ff.
 3. In the first two varieties this is invariably met with, and for the examples of the late Dravidan temple instance may be given from the portico of Vellore Vide., Fergusson, op. cit., p. 396, fig. 232 and Vitthala temple at Hampi (Ibid., p. 403, fig. 236.)

With the exception of Pāravanātha Basti, the temples on the hill broadly agree with their early models in Tamilnad and Deccan. The row of hanseas on the underside of the roll cornice replace the strutted Gandharvas of the early temples.¹ on the top of the horse-shoe arches, as usual, is a row of lions in the two stone temples (Pl. fig.)

THE ATTIC: Above the prastāra comes the attic, but this is not found in all the temples on this hill. In Chandragupta Basti there is hardly any scope for accommodating it. Here (Pl. vii, a) the nīkharas rise immediately above the row of lions separated only by the grīvas. In Pāravanātha Basti the portion above the roll-cornice is made of simple brick masonry. Other bastis are also devoid of this feature.

Of the bastis which have the attic, Sāsana Basti offers an example for a simple variety in brick masonry, while Chāvuṇḍarāya Basti offers an example for a well-finished model in stone. A comparison of the two reveals a perfect agreement in design. The brick work of Sāsana Basti being a later work, probably it copied its model from the stone structure of Chāvuṇḍarāya Basti. Even here there is one difference. The pavilions in the attic of Sāsana Basti do not contain images except on the front (east) wall, whereas the pavilions in the attic of Chāvuṇḍarāya Basti are invariably occupied by the images.

A careful examination of the attic of Chāvuṇḍarāya Basti reveals a perfect agreement with the conventional models of the Dravidian style². It is formed of a number of pavilions

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1. Longhurst, op. cit., No. 17, Pt. I, Pl. XI; but sacred geese were also common features in this period — Vide., No. 18, Pt. II, p. 13, Pl. VII, c.
 2. Cf. the attic of this basti with that of Virupakṣa temple at Pattadakal, op. cit. Pl.

which fall into four groups: (i) those which have a bulbous dome; (ii) those which have a large horse-shoe arches; (iii) those which have \sqrt{x} small horse-shoe arches; and (iv) those which have a wagon-shaped crowning member. Let us examine these in greater detail.

The attic on the side-walls of the temple falls into two sections — the garbhagriha portion forms one and the rest, another.¹ In each of these two sections we get the following arrangements of pavilions — karna-kūṭa, pañjara, śālai, pañjara and karna-kūṭa. (Pl. xi, a and b.) In between every two of these pavilions, there is a small pañjara. The whole takes the pattern of a śālai being, situated in the centre with a pañjara and a karna-kūṭa on either side alternated by the smaller pañjara. This order is also repeated on the garbhagriha section of the attic and is continued all round the temple.

Let us take up each one of these pavilions (Pl. xi, a).

Karna-kūṭa: This type of pavilions normally come at the angles.² But as the attic over the side-walls is cut into two sections, there are totally four karna-kūṭa here. Actually a Tirthankara is shown seated in parvāṅkāṣa on a nīṭha. Over him rises a dome which is squarish in shape. Originally the latter was terminated by a kalasa but it is now missing.

Pañjara: The pañjaras are of two variety here — small pañjaras; and pañjaras with huge horse-shoe arches. The first variety comes between one pavilion and the other i.e.,

1. Side elevation of Chāvundarāya Basti
Pl. II, Pl.

2. Dubreuil, op.cit., P.13.

between a karna-kūṭa and a pañjara, a pañjara and a sūlai, a sūlai and a pañjara and a pañjara and a karna-kūṭa. They also possess the horse-shoe shaped crowning members, but they are all small in size. They also accommodate images, but they are normally those of attendants and in some cases the Yakshas. The second variety contains a large horse-shoe shaped arch which is filled in by a kūṭa or sikhara motifs. At the bottom sits a Ārtanāka in the parvaṅkāṣana. There are totally four pañjaras with large horse-shoe shaped crowning members and nine small pañjaras on each of the side walls of this basti.

Sūlai: These are the most important and imposing units on the attic and they normally occupy the central place of a section of the wall. On the side walls of Chāvundarāya Basti we come across two sūlais. They accommodate the images of the Ārtanākas who are seated on a piṭha in the parvaṅkāṣana. On the top is a large boat-shaped crowning member. They also originally possessed the kalasas which are all missing now.

Other Bastis of Śravanā Belgola:

Though the monuments of Chandragiri differ from each other in minor details, they broadly agree on many points. They are all built in Dravidian order and all of them are erected between c. 9th century and the middle of the 12th century. In the town proper and on Vināyagiri the bastis not only vary in style but range over a longer period i.e., from about 10th century to about 17th or 18th centuries. When the architects stopped working on Chandragiri, they started it in the town — while the monuments and the mantaps were ^{built} ~~worked~~ without break on Vināyagiri during all these years.

On Vindhyagiri one will be more impressed by the fort-walls, gate-ways, pillars, ponds and other rock-cut works rather than by the bastis. According to the 1830 inscription there ought to be eight bastis on this hill, which are these eight no one knows. There are the following monuments at present: Gommat, the Luttālaya, Siddhara Basti, Bharata-Bāhubali Basti, Udegai Basti, Chavisa-Īrthanāra Basti and Channanna Basti. (To these we may add the temple of Brahmā located at the side of the step-way on the hill at the bottom). Among these, excluding the colossal image, all the "bastis" are later than the Chandragiri monuments.

In the style of architecture, there is very much common between the monuments of Chandragiri and Siddhara Basti and Chavisa Īrthanāra Basti. Like Jāntinātha and No.2-Pārsāvanātha Basti, Siddhara Basti is a small temple of two cells - a garbhagṛha and a porch and it is also rectangular in plan. But unlike them, it stands on a platform of about 2' high and is devoid of the navaranga and the outer porch. Chavisa Īrthanāra Basti is another temple built in a simple Dravidian style with a garbhagṛha, a mantap and a porch. Excluding the eaves and the pilasters, the rest is made of brick masonry. Both these temples are devoid of all ornamentation, vimānas and piers; both of them are post-Hoysala structures.

If the above two temples do not impress us by their style or workmanship, the other two temples on the hill attract us by their unique features. The Udegai Basti (Pl. xii, d) is not only the oldest of the bastis on Vindhyagiri excluding the Gommat, but the biggest one. It is the only trikūṭāchala temple found in Sravasa Belgola. But excluding this feature there is nothing remarkable in the temple. It, like the bastis found in the north-eastern corner of the

enclosure on Chandragiri, stands on an elevated platform; but, unlike them, it has many-sided platform and basement. But the temple, which is built of huge granite slabs is devoid of pilasters, panjaras, kouthas and even the attic and the tower.

Channanna Besti (Pl. xii, b) also possesses some unique features. Actually it consists of a garbhagriha and a porch, but covering the two in the north-east and west is a pillared hall without the side walls. The first two stand on a higher level. The garbhagriha has a small vimāna of brick masonry, but this is devoid of beauty and grace.

ROCK-CUT WORKS: One remarkable feature of this hill is the presence of an interesting variety of rock-cut works. On Chandragiri we do not come across such rock-cut works with the exception of "Bharata" image, but on Vindhyagiri one invariably meets them. The colossal image of Gomata, the mānastambha in the mantapa of Gullekai-ajji, the Akshaya-bāgilu and the images of Bharata and Bāhubali, the relief-work on Siddhara-gunda which resembles the works of - Kulugumalai,¹ and the enshrined image in the garbhagriha of Channanna Besti are all rock-cut works of amazing dimension and delicacy. . . . The workman has depended upon the stone available in situ and has converted them to his own advantage.

Let us now turn our attention to the monuments in the town.

Almost all the temples in the town were erected in and after the 12th century and most of them are finished during the regime of the Hoysalas. But all of them do not exhibit the best characteristics of the Hoysala workmanship.

1. Cf., P.B. Desai, Jainism in South India, Pl. 1 and 2.

and all of them are in the Hoysala style. Of them, Bhandāri Basti, and Nagara Jinālaya and Māngāi Basti are in the Dravidian order, but Nagara Jinālaya is mostly built of pot-stone. But the best among the temples built by the Hoysala in the Hoysala style is Akkana Basti.

Bhandāra Basti is a massive structure which has no parallel in this place in dimension. (Pl. IV, c) It has a huge prākāra wall and an impressive gōpura (Pl. XVII, a). But the temple proper is built of block of granite stones and as in Odagal Basti there are no pilasters and other decorative motifs on the outer walls. Māngāi Basti is also a plain rectangular structure built in Dravidian style. But unlike Bhandāri Basti, it stands on a rectangular platform. Both these temples have no decorations on the outer-wall and do not possess the towers. The Nagara Jinālaya (Pl. XVI, a) differs from the bastis of the town in two ways — it is Dravidian in style and is partly built of pot-stone. Unlike Bhandari Basti and Mangai Basti, it is smaller in dimension, its walls are cut into compartments by the vertical pilasters. At the back of the garbhagriha is a kōshtha with ornate miniature śikhara. A section of the wall is decorated with Padma and other floral designs and its śālisthāna has a row of cornices separated by the grīvas. The pilasters that divide the wall are distinct and possess prominent bell moulds surmounting which is a truncated star-shaped kumbha with a phalaka or an abacus. This is the only Dravidian structure in the town which possesses a tower, but the latter seems to have been erected along with the brick parapet, at a later date. The eaves and the parapet of all these temples are much simpler compared to the Chavundaraya and Parvathantha motifs of Bhandragiri. Māngāi Basti possesses a large, flat, sloping slab or eave as found at the navaranga portion of Parvathantha Basti on Chandragiri and at the porch of Jomata,

Gullekai-ajji mantap, and Jiddhara Basti on Vindhyagiri. It also stands on a basement which is slightly wider in dimension than that of the temple proper. The basement of this basti roughly agrees with the basement of the bastis found in the north-eastern corner of the enclosure on Jhanāragiri. Its walls have been made up of huge rectangular granite block as at the prākāra walls of Vonnata on Vindhyagiri, and the walls of Bhandari Basti in the town.

Let us now pass on to the Akkana Basti which is to the north of Hagara Jinālaya. It occupies an important place among the temples of Sravana Belgola for a number of reasons. Here we come across the lavish use of pet-stone for the construction of the temple proper and an adaptation of the Hoysala features. Not only the substance is changed, but with the substance, the style is also changed.

[Though Akkana Basti is the first temple on Sravana Belgola built on the stellate plan, it is not the best compared to temples built by the Hoysalas elsewhere.] It falls into a group of temples which is much inferior in design and execution. Less labour is lavished by the sculptors and the outer walls are devoid of decorative designs and sculptures. Excepting the cornices, pilasters and other invariable accompaniments there is nothing much to see and appreciate on the outer-wall. During the Hoysala period, two types of temples were erected within the framework of the stellate scheme — those whose outer walls are devoid of images; ^{and} those whose walls are crowded by rows of animals, frieses, niches with images, turreted sikharas with usual pilasters. The former variety is a salient feature of the later-Chalukyan temples.¹ [The Hoysalas, who continued the

1. In the Chalukyan temples normally the walls are not over-crowded by elaborate carvings and the
(contd)

Chalukyan traditions, studied their walls with immense details on the outer walls which made their temples predominantly the works of the sculptors rather than of the architects. / ut simpler varieties which they originally inherited from the Jhalukyan, were also continued by them. Along with the most ornate temples, like the temples at Jalabid, Jilur, Somanthapura, Nuggahalli, Harnahalli, Javagal, Belvadi, Jasarai and elsewhere, simpler temples were also erected throughout the Hoysala kingdom. Here, as in the early-Jhalukyan group, we come across two varieties — those which are devoid of images

images of gods and goddesses as found in the Hoysala temples. The Chalukyan sculptors used their judgment and fixed the sculptures sparsely as at Gadag; in other cases they utilised all their skills in cutting walls, arranging pilasters, panjaras and gopurats. These could be seen from the outer walls of Siddesvara at Naveri (Cousine op. cit., Pl. LXXVI), Somanthapura at Harnahalli (Ibid., Pl. LXXXV), Paraktesvara at Harnagal (Ibid., Pl. LXXXVI), Chantiesvara at Tilivalli (Ibid., Pl. C), Chadeva at Ittagi (Ibid., Pl. CII), Mallikarjuna at Kuruvati (Ibid., Pl. CVIII), Jagadabesappa at Dambal (Ibid., CXXIII), Tatesvara at Lokak (Ibid., Pl. CXXV), Chandramaulisvara at Unakal (Ibid., Pl. CXXVI), and also in Kallavaras temple at Bagali (Alexander Rea, Chalukyan Architecture, Pl. II), Vengopala at Nagala (Ibid., Pl. LII), Bhimesvara at Nilagunda (Ibid., Pl. L), Kallavaras at Huvizhadagali (Ibid., Pl. LXXI), and Kesava (Ibid., Pl. XCIV), etc.

on the outer walls; and those, in which, occasionally, the images find their place in the kōshṭhas and the pañjaras. Among the Hoysala temples, to mention but only two instances, the Channakēśava temples at Iṇḍa,¹ and Hullekere² possess the features of the latter group whereas dozens of temples which are scattered over the entire state fall into the first group.³ But even these characteristics, which are

1. MAH 1913, Pl. V.
2. MAH 1933, Pl. XVII.
3. The following are some of the relevant instances for this variety—Jōmēśvara at Kabaḷi (MAH 1926, Pl. VI), Gadāśiva at Nuggēhalli (MAH 1917, Pl. V), Jettēśvara at Agrahāra Belgūḷi (MAH 1929, Pl. V), Kartabēśvara at Kubatur (MAH 1931, Pl. XVIII), Chettēśvara at Chatchattahalli (MAH 1933, Pl. XI), Mallēśvara at Dindagūr (MAH 1939, Pl. XXV) and dozens of Īśvara temples in other places.

Among the Viṣṇu temples, mention may be made of the Kīrtinārāyaṇa at Talakēḍ (MAH 1932, Pl. II), Lakṣmīnārāyaṇa at Sagatavalli (MAH 1927, Pl. X), Channakēśava at Channarayapaṭṭana (MAH 1927, Pl. II), Channakēśava at Marale (MAH 1936, Pl. XII), Narasiṃha and Kāmēśvara at Kūḷi (ibid., Pl. XX), Kodandarāma at Hirēmagalūr (MAH 1941, Pl. IX), Saumya Kēśava at Nāgamaṅgala (MAH 1934, Pl. X), Lakṣmī Narasiṃha at Bhadravati (MAH 1931, Pl. III), Lakṣmī Nārāyaṇa at Aḍagūr (MAH 1930, Pl. II) etc.

so common in the Hindu temples, are not commonly met with in the Jaina bastis erected under the Hoysalas. It is for this reason that Akkana Basti occupies an important place among the Jaina monuments of this period. An improved model over this is found at Jinanāthapura, which is the most ornate Jaina temple that was ever erected by the Hoysalas (Pl. xix). But as Akkana Basti chronologically precedes Śāntinātha Basti at Jinanāthapura, the former may be taken as a precursor of the latter.¹

Like the Isvara temple at Amāikere the platform of Akkana Basti is to the level of the ground — hence the temple appears as if standing on the ground. Its walls possess five rows of cornices at the adhiakṣāṇa (Pl. xvi, c), but of these the lower three are of granite stone and the rest are of pot-stone. These cornices have dentils as in one of the cornices of Pārśvanātha Basti on Chandragiri, but they correspond very well to Śāntinātha Basti at Jinanāthapura. The pilasters on the walls are of two varieties — one, simple, thin pilasters with the usual cyana-motif at the top of the shaft; second, the broad, star-shaped pilasters with deep vertical and horizontal lines in them.

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1. But this presumption should not be interpreted as if an experimentation was going on in this style of temple construction. The style was very much familiar to the architects by this time; only it had not become a popular mode of temple construction under the Jains.

The former variety is in close approximation with the pilasters of Naghara Jinālaya and are definitely an improvement over the single double-cyma motifs found in the pilasters of Chandragupta, Chavandareya and the Pārśvanātha Jhatis on Chandragiri. Looked at from one angle, they form a chain, starting from Chandragupta temple on Chandragiri and ending with Akkana Basti and Naghara Jinālaya in the town. In the present variety the lower cyma-reverse takes the shape of a bell while the upper portion takes the shape of a truncated spire in the place of a cyma-recta or kumbha. The latter is crowned by a gala which joins the shaft with the truncated star-shaped capital. The pilasters of this temple are in agreement with the round piers of the Hoysala order in which the bell portion becomes very conspicuous while the upper portion, with the sharp horizontal lines being multiplied, either gets the form of a truncated kumbha or completely disappears (Cf. Pl. X, a).

But more interesting pilasters are the square or multi-angled ones. We come across them, for the first time in our study, on the walls of Akkana Basti and Śāntiśvara Basti at Jinanāthapura. In a predominantly Dravidian structures, we have come across but only one type of pilasters — a thin square shaft crowned by the cyma-motifs though there are minor differences in details. But now we come across another variety which is common in the stellate structures of the early and later Chalukyas and of the Hoysalas. These are the huge pilasters which roughly correspond to the piers found within the temples. They are either indented square or octagonal or twelve, sixteen and multi-angled. This type of pilasters is commonly met with in the later-Chalukyan temples and they have been adopted here. Thus the substance with which the temple is built has brought with it not only a change in the plan of construction but all accompaniments

of this style. Here the upper portion of the shaft has undergone considerable change and instead of the so-called 'cushion' or 'biscuit-shaped' capital, we come across a thin star-shaped capital. Above this capital sits a star-shaped gya and a phalaka. Three varieties of this, classified on the number of angles, have been found on the walls of Akkana Basti.

The Towers

The crowning member of the temple is the tower or the śikhara. It is not only the most conspicuous unit of the structure, but the most important one. It rises on the sanctum-cella, upon the attic. The tower has always played an important role in moulding the style of the architecture.¹ The tower consists of two units — the śikhara (head) and śūbhika (finial). Over the latter comes a kalasa.

Though the śikharas are regarded as "the primary determinant of the order or style of a temple", we find a large number of temples both at Sravasa Belgola and outside without this important unit. Some of these structures never possessed any such crowning member; but, quite a large number of them seems to have lost their latter. In Sravasa Belgola, the earliest structure which bears a śikhara is Chandragupta Basti. It is extremely unimpressive for only a square dome rises over the

1. Soma Rao, L., "Early Chalukyan Architecture — A Review", JIN KET, Pt II, P. 433.

prastāra separated by the śrīva. Such simple towers are found in the early Pallava structures as could be seen in the rock-cut examples of Undavalli¹ and other places. Each face of the tower bears a kudū. More ornate and elaborate towers are, however, found on the sanctum cella of Chāvundarāya Basti, Javati Gandhavarāya Basti and Śāntīśvara Basti on Chandragiri. All these are Dravidian models. Unfortunately, the latter two are renovated with plaster coating, and any study of these is confined to the two photographs published by the Mysore Archaeological Department.² According to these photographs the tower of the Javatigandhavarāya Basti rises in two tālas, and it is crowned by a square dome. Of the two tālas, the one above is a copy of the other - the only difference being in the size. The pilasters on the walls, the sharply curved eaves, śrīvas and śālsai, pañjara and karnakūḍus on the attic are common in both. The tower of Śāntīśvara is different from that of Javati. Here the tower rises in only one tāla, in a stepped pyramidal form. The śālsai, kudū and karnakūḍus are conspicuously absent here. Though such stepped pyramidal models are abundantly found in the Kadamba temples, the example under observation is slightly different from them.

But the best example of the Dravidian tower, and the most ornate of its class on the hill is found on the sanctum-cella of Chāvundarāya Basti. This tower

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1. Longhurst, op. cit., Pt I, Pl. xiii.
 2. SO II, Pls. XVIII, 1 and 2.

(Pl. xi, a, b) consists of two tālas and is crowned by an octagonal dome. The two tālas reflect the attic and the wall of the main temple, but in the upper tāla the ornate images and the śālaś and pañjaras and karnakudus are absent. This type of ornate and well developed towers are found in the best models of the Dravidian structures, both of śālavā and early-Chālukyan dynasty. Dravidian towers are also found on the sanctum cella of Nagara-Jinalaya (Pl. xvi, a) in the town and Channanna Basti in Vindhyaḡiri, but these belong to a later period and are crude in appearance.¹

Though almost all temples bear towers of Dravidian order, we come across a star-shaped tower on the sanctum cella of Akkana Basti. This tower is a perfect model of the Hoysala order. Like the stellate plan of the temple, the tower is also stellate in plan; and, as it goes up it narrows down as in the stepped pyramidal towers of the Dravidian order. But unlike the Dravidian towers, where one cell stands on the other, the tower on the Hoysala structure is devoid of these conspicuous demarcations. The workmanship of the outer face of the tower resembles the attic and the śālaś (Pl. xvi, c) with deep horizontal cuts, dentile and vertical beam heads. The dome also imitates the sides of the rest of the tower. Though it is roughly octagonal in shape. On each face of the dome is a kīrtimukha (Pl. xvi, b). As in the rest of the part of the temple, the tower of this temple reflects the architectural complex

1. An account of this has been given in Chapter V, P.

and intricate workmanship of the Hoysala rāvēri. The Hoysala towers are conspicuous by their star-shaped plan, dentil faces, and kirtimukha designs. Here the pyramidal form is preserved, but this stands mid-way between the stepped pyramids of the Dravidian order and the curvilinear tower of the Nāgara order. Unfortunately we have not many models of this style at Sravastī Belgola though we have many temples belonging to the Hoysala period.

CHAPTER - XI

**Characteristics - Continued, see
The History**

THE PILLARS: The two units that link the lower and the upper portions of the temple are the walls and the pillars. The position assigned by the Silpa texts to these two units was one and the same, as both seemed to have served the same purpose. Both formed the structural units above the prati and below the uttara.¹ The utilitarian purpose involved in erecting them was that they were to bear the brunt of the entablature, the attic and the tower. In order to enable them to do so, the walls were added with the kudynastambhas or pilasters, while the piers within the temple were distributed at regular intervals so that the heavy weight of the superstructure was equitably shared by all of them. Here, the pilasters on the walls not only played the role of the piers, but they imitated them quite often, in size and shape.

A "column in a building is stated by authorities to be regulator of the whole composition; and it is the one feature of the ancient architecture which illustrates its rise and progress as well as its perfection and weakness".² The terms used for describing the piers in the Silpa texts are indicative of the role assigned to them. The terms like anghri, charana, janakha, and pada which occur in the texts, literally mean legs, but, in the structure, they indicate pillars. This is in keeping with the basic concept of the Hindu architecture, which views the temple in terms of human organism.³ According to this, as the

1. Tantra, II, 23 and 36.

2. Acharya, P.K, Indian Architecture, P. 150.

3. Tantra, P. 200.

leg bears the weight of the body the piers bear the weight of the superstructure. This role played by the piers probably brought to them the other names like bhāra, dharana etc.,

Let us now turn our attention to the piers found in the temples of Śravana Belgola and note whether they illustrate the "rise and progress" and reveal the "perfection and the weakness" of these monuments.

The Classification.

THE TWO TYPES: The pillars in general could be classified into two groups: the predominantly utilitarian piers; and, the conventional piers.¹ Compared to the latter the former appear very simple as they possess minimum decorative details. They are the earliest to be conceived of by the architects and the primary motive involved in selecting them was utilitarian rather than aesthetic. But in course of time the latter did evolve out of the former.

1. This classification is rather rough as even the predominantly utilitarian piers have their own decorative characteristics. As Havell puts it, the "pillars or piers... are all primarily structural forms, and the decoration should not impair, but rather emphasise the structural functions of such part" (op. cit., P.88). According to this, the piers, whether utilitarian or conventional, dissolve themselves into one group.

Of these two, the utilitarian pillar, which is a simple but a heavy cubical block, is best suited to bear the heavy weight of the superstructure. But even these cubical blocks are decorated with carvings, and, in some cases, the angles of a section of the shaft are bevelled off and converted into the octagonal bands when this process was extended to the entire shaft, it led to the formation of an octagonal pier.¹ These simple and heavy pillars were specially suited to, and, were commonly used in, the rock-cut temples, but they were also adopted and utilised in the structural works in course of time.² Another characteristic of these

1. Longhurst, op. cit., Pl. V (4).

2. In the rock-cut temples of the Pallavas, specially under the Nāgalia style, these are invariably met with - Ibid., O.C. Ganguly and A. Govswami, The Art of the Pallavas, Pl. I; Longhurst, op. cit., P. 9, Pls. II(a), (c), III(a), (b), IV(a), VIII(b). etc. The cubical pillars with plastic designs are found at Aihole, (CA, Pl. VIII & X), Badami (Ibid., Pl. XXIX etc.) and Pattadakal (Ibid., XXXIX, XLI, XLVIII etc.). While in the Pallava temples the cubical and the hybrid (cubical and octagonal) pillars developed side by side from the earliest times, in the Chalukyan region another cubical variety (a cubical block with a square protruding block in the upper part of the shaft) became very popular. The hybrid pillar, referred to above, was sparsely experimented by these architects.

piers is that with some minor modification they were continued to be employed in the temples of different schools and ages and are done so even at present. In Sravana Belgola also, we come across these piers, but they are slender in size and less elegant in appearance. Excepting in the nava-ranga of Bhandāri Basti, these are not used as primary pillars in any of these bastis.

Let us now turn our attention to the second variety which we have named as the conventional pillars. Though the application of the concept of the European "order" is criticised by some scholars, the role played by the piers in a structure or a style cannot be completely over-looked. Some conventions are adopted in certain geographical areas and these are continued for a certain period in that place. (But these geographical and chronological limitations are not rigidly followed, as these conventions, in fact or modified, have travelled to the distant places in different periods of history). These conventional pillars, apart from being utilitarian in purpose, also indicate a maturity of conception and mastery of workmanship. The outlook of the architect is here as much aesthetic as it is utilitarian.

THE DIFFERENT PARTS OF A PILLAR: A pillar could be divided from the bottom upwards into the following parts — (1) the upāpīṭha or asvapaṭha, (2) the pīṭha or base, (3) the shaft, (4) the kūṭha or capital and (5) the idā and phalaka or abacus, & (6) a hoṭṭa or corbel.

1. The upāpīṭha.

In Sravana Belgola monuments almost all pillars have a pīṭha and a upāpīṭha. The upāpīṭha is normally

wider than the square pīṭha. The upapīṭhas are usually square, but in some cylindrical pillars we come across round upapīṭhas which are either in Gyṁa-revaṛga or Gyṁa-reṣṭa or in double-Gyṁa mould. One of the square types of upapīṭhas is found at the base of the navaraṅga pillars of Majjima Basti. It is only a rectangular block. In the sukhāśī of Kattale Basti there are cylindrical pillars with the upapīṭhas which are square in shape and smaller in size. The latter type of upapīṭhas is not reserved for the cylindrical pillars alone, for, it could be found even under the composite (octagonal and sixteen sided) pillars found in the navaraṅga of Kattale Basti.

Among the square upapīṭhas, the most common variety is that which is formed of three tiers of bands or paṭṭas. In these, the central paṭṭa is smaller in width compared to the paṭṭas found above and below it, as a result, the whole upapīṭha takes a convex shape at the edges. There are varieties even in this in some, the top band is formed of rectilinear lines while the lower one is in the shape of a stepped pyramid; in others, the upper and lower portions are slanted alike while the central one is in the form of a rectangular band. Among the square upapīṭhas there is one other variety. In this, the rectangular block contains the semi-circular mouldings (in the form of the beam-heads or dentils) in the centre or in the centre as well as in the corners. Often, a flat vertical beam-head, either square or triangular, is found in the middle of this upapīṭha. These two types are found in the early and later Chālukyan temples. In the Jain temple at Pattadakal we come across an three tier upapīṭha with a smaller central paṭṭa, while in the temples of Kukkanūr, Lakkurāṣi, Kāvēri, Kanagal and other later-Chālukyan models,¹ the upapīṭhas have the

1. Alexander Con, Chālukyan Architecture, p. IV

triangular vertical beam-heads in the centre. The latter pattern seems to have been followed by the Hoysalas. In some cases this vertical beam-head becomes square;¹ or, it is found converted into a carved niche with a sculpture in it; or, it is² changed into a semi-circular mould either in the middle or in the corners of the upāpīṭha. But all these features are first found in the later-Chālukyan temples³ and are later adopted, with minor modifications, in the Hoysala pillars. In Śravana Belgola, the three-tier upā-nīṭha, with flat central vertical beam-heads on its four faces, is found in the navaranga of Akkana Basti; while the rectangular blocks with semi-circular heads at the top and in the corners form the characteristic of the upāpīṭha of Pārśvanātha Basti on Chandragiri, Udegol Basti on Vindhyagiri, and Śāntīśvara Basti at Jinanāthapura.

for the pillars in the Kallōśvara temple at Dāgaḷi; Pl. II, Mallikārjuna, temple at Kuruvatti; Pl. CIII for Kallōśvara at Halvāgaḷu.

1. For example, in the navaranga of Akkana Basti.
2. Vide, Isvara temple at Anekonda, MAR, 1932, Pl. XII and the pillars in Sōmanāthapura The Kōśava temple at Sōmanāthapura by R. Narasimhaachar. Pl. XVII.
3. Alexander Rea, op. cit., Pl. XII etc.,

The other variety of upāpīṭha is the circular one. It corresponds to padma-bandha motif of the Śilpa texts,¹ and resembles a bowl. There are some varieties even in this. One of them is smaller in height and simpler in design; it connects the base of the pillar with the floor below and its edges slope down gracefully like the petals of a lotus. The second variety is in the form of an inverted bowl or gya-reverse. The third variety is formed of a double-gya moulds whose bottoms are clubbed together. This type of upāpīṭha goes very well with the pillars where the shafts are cylindrical in shape.

The padma-bandha-upāpīṭhas are not very popular in the temples of South-India, but they do appear in the early rock-cut and structural temples. The inverted bowl, but square on plan, is found at the base of the rock-cut pillars of Bādāmi; but, the circular upāpīṭhas found in the pillars of Sravana Belgola are not met with here, as completely cylindrical pillars are also not popularly met with in these temples. But in the rock-cut and the structural temples of the Pallavas we come across the gya or double-gya type of upāpīṭhas as found at Sravana Belgola. They are seen in the Varāha-temple and in temple No. 23 of the rock-cut variety;² while in the structural works, we meet them in Kachōvara and in Vaikunṭha Perumāḷ temples at Kañchīpuram.³ But in the Pallava temples, they form the bases of the sajant lions, whereas in the pillars of Sravana Belgola they are the upāpīṭhas of the cylindrical pillars.

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1. Acharya, Architecture of Manasara, Sheet No. ALVI.
 2. Longhurst, op. cit., Pt. II, Pl. XXXIII.
 3. Alexander Rea, Pallava Architecture, pls. XII, XIII, and XXVII, etc.

2. The îtha.

While diversity is marked in the uzāpîthas, this is absent in regard to the pîthas. They are all quadrangular in shape whether the rest of the shaft is square, circular or many sided. The only minor difference is, their faces are occasionally sculptured with the human and animal figures in the pillars which belong to the post-Hoyasala period. In the early temples of Karnataka we do come across the sculptures at the base of the piers; but, here, the mode of representation is done in quite a different way.¹ In a majority of the later-Chālukyan and Hoyasala temples a quadrangular polished block, devoid of all carving, design, and decoration is found, though sculptures at the base of the pier are not completely unknown.² But in the pillars of the Hoyasala period, once again the basements are carved with the human and animal figures. Certain themes like the acrobats, stick-players, calf-and-cow, ingenious ways of

1. Burgess, op. cit., Pls. XXVI, XIX, XXXVII, XI, II, III.

2. For example in the navaranga of Chennakōṣṭha temple at Bēlūr we have one or two pillars with the sculptures, but they are represented in a different way compared to the Vijayanagara models. See for the later-Chālukyan variety-Alexander Rea, Chalukyan Architecture, Pls. XCVI, LIX, XLVII, IV, etc.

representing two or three faces with a single body, erotic scenes etc., became very popular in this period. A study of this, which is beyond the scope of the present work, is fascinating by itself, and is likely to throw abundant light on the architectural characteristics of different periods of our history.¹

Another feature found on the basement of the pillar is the nāgabandha motif. This motif which appears at each

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1. It is interesting to know that certain themes are popularly found in certain periods of history of temple architecture. The sculptures of the stick-players, the monkey with a fruit, the cow-feeding-a-calf, the hunter-Kannappa taking off his eyes, the miraculous way in which the cow pours milk on the ant-hill or the nāgas, the double-faced acrobats and animals which are invariably met with in the Vijayanagara period (and some of them were known but in a different way to the early Chālukya sculptors,) are completely absent in the Hoysala period. Even though we meet some plastic designs in the later-Chālukyan and the Hoysala period, not only the theme of the sculptures is different but in design and workmanship also they differ.

of the four upper corners of the basement is another feature which is never met with in the temples of Karnatak till we come to the Vijayanagara period. As far as the history of this motif goes, Dubreuil is of the opinion that its first appearance in Tamil-nad is found at the closing part of the later-Chola period² or is about the 14th century.³ This has been accepted by other scholars.⁴ This motif which first makes its appearance in the Dravidian temples of Tamil-nad in the 14th century probably made its way into Karnatak in the subsequent periods of history. However, it is popularly found in the monuments of later-Vijayanagara, Talogar and Mysore kings in Karnatak. At the same time this motif is never met with, either in the early or in the later Chalukyan and Hoysala temples.

The sculptures and the nāgabandha-motifs which we come across in some pillars of Sravasa Belgola, naturally differentiate them from the conventional pillars of this region and separate them chronologically. None of the pillars on Chandragiri has these two features. We come across them in the porch of Gommates on Vinidhyagiri, in the pillars of the so called Gullo-Kūi-njji-mantap and in the Wodeyar-mantap, etc. In the town, none of the structures built by the Hoysalas possess these two elements, but they are seen in the pillars of the gust which are the work of the modern period.

1. Dubreuil, op. cit., P. 42.

2. Ibid., P. 43, sk. 3.

3. Gravelly and Sivaramamurthi, Guide etc., p. 13.

The Shaft.

Above the basement comes the shaft. It is the most important and conspicuous part of a pillar, for the main character of the pillar is seen in it. The Jāla texts take the shaft alone into consideration, and not the pītha and the unāpītha, while fixing the names to the different types of pillars. Mānasāra, for example, while describing the pillars states that the "columns are stated to be uniform from bottom to top; but the base of these may be quadrangular".¹ Basing his judgment on this point, Mallayya also remarked that "since ... in all mixed types square is uniformly present at the basement, it is generally laid down that the basis of differentiation of a style ... is the shape of the sikhara".²

The pillars in the monuments of Ś'ravana Belgola abound in number and variety. But as indicated earlier they could be roughly brought under the two types viz, the utilitarian and the conventional. The plain non-bulbous pillars fall under the first category and the bulbous variety under the latter. The shafts of the pillars of Śravana Belgola are examined, bearing in mind the following points:

- (1) Their characteristics.
- (2) Evolution of the characteristics and
- (3) Their correspondence with the Sīla texts.

1. Acharya, P.K., op. cit., P. 533.

2. Tantra, P. 216.

(A) **THE NON-BALUSTERED PILLARS:** The non-balustered pillars are fewer in number compared to the balustered variety. They fall into four groups.

(1) The cubical pillars with octagonal bands: One of the non-balustered variety is the cubical in shape. The shaft of these pillars is cut into octagonal patas at two or three stages, thus dividing the whole shaft into three or four cubical blocks respectively. These are the simplest type of pillars and they fall into the utilitarian group referred to earlier. The cubical blocks, with some part of the shaft containing the bevelled off angles, are found in the rock-cut temples of the Pallavas¹ and in the rock-cut and the structural temples of the early-Chalukyas. The only difference between these and the variety found at Ravana Belgola is that the latter is slender in size and more graceful in appearance than the former. Being the earliest to be conceived of by the architects, this type has continued to appear without any break till the modern times. But these pillars are not utilized as primary pillars in any of our bastis though they could be found in the gates and porches.²

(2) A round shaft on a square base: This is the second type among the non-balustered pillars found at Ravana Belgola. In this variety the pillars are usually heavy, with a square base, and a plain and round shaft. Over this shaft comes the capital which is either thin and cushion-shaped, or flat and wheel-shaped or disc-shaped. Above the

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1. The earliest examples are found in the Pallava temples ~~themselves~~. See Vaikuntha Venkateswara temple, (western porch)- Alexander Rea. op. cit., Pl. LXVIII.
 2. For example in the porch of Kattale Basti, Santavyasa Basti, etc.

capital sits, in some cases, an expanding-abacus, either plain or with floral designs.

This plain, cylindrical variety - devoid of designs, decorations and moulds - stands mid-way between the heavy utilitarian and the pleasing conventional pillars. Because of their size and shape, they appear more suited to bear the heavy weight of the superstructure at the same time, their simple, graceful shape adds majesty to the structure and enhances its aesthetic quality. This type of round pillars could be identified with¹ the Vrittapaṇḍa type of pillars of the Śilpa-texts.

Though this variety has been sanctioned by the Śilpa-texts, it seldom appears in the early temples of south India and ^{the} Dekkan,³ and, is sparsely seen even in the later structures. Till we come to the later Chalukya-Kalyana epochs they are not popularly found in Karnataka. This type

1. Tantra., P. 217.

2. VIOG., Longhurst, op. cit.; Alexander Rea, op. cit., Dubreuil, op. cit., Of., Ramachandran, I.I., Pl. No. 1.

3. Of., Cousens' op. cit., Pl. CLX, Alexander Rea Chalukyan architecture Pl. I-XXIV, Cousens' 'Medieval Temples of the Dekkan, Pl. I-XXV. In Nolamba pillar though the upper portion is round, the shaft is decorated and is often octagonal, D. Barlett's Hemavati. As in early Pallava temples, this feature is not seen in the early Pandyan temples G. Sivaramamurti, Kulugumalai and early Pandyan Rock-cut shrines.

4. Cousens, CA, Pl. XII, P. 47.

of pillars is seen in the early part of the 12th century in the Mahānavami mantapa on Chandragiri, which is a Hoysala work. They also appear in the porch of Dhāvanḍarāya Basti. Four such pillars appear as primary pillars in the navaranga of Uḍegal Basti on Vinhyagiri and another four bear the central ceiling of Gomāṭa suttālaya. Two pillars of this type are met with in the sukhanṣi of Parśvanatha basti at Bekka. Such cylindrical columns were also used as śarṅga-pillars by the Hoysalas and the examples for this are found at Halebidu and Agrahāra Paṇchali.¹ Thus, outside Śrīrāṇpa Belgola, though we come across this variety of pillars in the Hoysala temples,² they are not as popularly met with as the balustered-variety.

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1. MAR 1918, Pl. XVI and IX, 3, respectively.
 2. For example, in the navaranga of Kallesvara temple at Aghalya which is a 13th century temple, we come across this, MAR 1939, Pl. V, 3. Also Vide., Pillared porch of Kovara temple at Arasikere and in the porch of a the double-temple in the north, MAR 1930, Pl. XVI; porch of Channakēśava temple, Hullekere MAR 1935, Pl. XVII; Narasimha temple at Sōmanāthapura - R. Narasimhaachar, The Kēśava temple at Sōmanāthapur, Pl. XXII, (a) op. cit.

(3) An Octagonal shaft on a square basement: In another type of pillars found at Sravana Belgola an octagonal shaft stands on a square basement. These pillars are not popularly found in the Hoysala temples but they could be seen in the early-Dravidian and the Chālukyan temples. In the Pallava temples of Mahendra style we come across these octagonal pillars with the sajant-lions at the base¹ or completely octagonal pillars with no sajant-lions at the base.² But the pillars of Sravana Belgola possess square basements while the rest of the shafts are octagonal. This type corresponds to the Vishnukāṇṭha or Harvaṣṭhāra pillars described in the Śilpa texts.³

These pillars are found in the early-Pallava⁴ and early-Chālukyan⁵ temples. Though they are not very popular in the later-Chalukyan and the Hoysala temples, they are not completely unknown. However, they are least artistic in appearance.

In Sravana Belgola also this type of pillars is not met with in the bastie of Chandragiri. Even on Vinḍhyagiri, we do not come across them. But the thirty-two pillars in the navaranga of Bhaṇḍāri Basti fall into this class. They are devoid of all grace and the aesthetic

1. Longhurst, op. cit., Pt. II, Pl. XIX.
2. Ibid., Pl. XXIII, the pillar in Varaha temple or Mahiṣasura-mantar, Pl. XXIV, etc.
3. Śantāra, P.217 and Pātala II, st. XXIV. P.49.
4. Longhurst, op. cit., Pt. I, Pl. I(a),(b), etc.
5. Cousens, op. cit., Pl. XXXIII.

quality usually found in the Hoysala pillars elsewhere. They possess no separate capitals; and, their brackets are in the form of a flat horizontal block with the under-side corners cut at forty-five degrees as in the carrels of the early-Chōla period.

(4) A sixteen-sided shaft on a square-base: Another variety in the non-balustered type of pillars is a tall tapering pillar with a sixteen-sided shaft and a square base. The shaft of the pillar either slightly narrows down as it goes up, or, remains in the same form from bottom to top. Its square basement differs from the square basement of the bulbous pillars in two ways: its faces are carved with the human, animal and floral designs and the top four corners of this basement contains the serpent-heads or the nāgabandhas.

As noted earlier, the nāgabandha-motifs at the upper corners of the basement are not seen in the pillars till we come to the later-Chōla period. In Karnatak proper, very few temples have the pillars with the nāgabandha motifs, but all of them belong to the Post-Hoysala period. For example the navaranga pillars in the Sōmāvara temple at Mūlabēgal¹ assigned to the middle-Vijayanagara period, bear this motif. In the 17th century monuments² and in some monuments of the time of Mysore Wodeyars,³ the pillars have this motif. In Bhatkal⁴ and Mūdebidari,⁵ the pillars

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1. MAH 1945, Pl. II, P.33 for the date of the temple.
 2. MAH 1917, Pl. VIII, (2), the pillars in the Pañchalinga cells behind Saurīvara temple, MAH, 1929, Pl. II (1) of Jaina śāsthanas at Holi; etc.
 3. MAH 1937, Pl. VII, (2) and (4).
 4. Cousins, op. cit., Pl.
 5. Smith, op. cit., Fig.6, P.22.

within the temple as well as the mānastambhas also bear this motif.

In Śravanā Belgola monuments, we do not have a single basti in which this type of pillars occupies a primary position. We do not come across them in any of the monuments on Chandraḡiri. But on Vinḡyagiri, these pillars appear in the mantapa of the fort wall or "Gullekālī-śālī-bāgilu" and in the porch in front of Jannata, in the mantapa of Modayar and also where. In the town, we come across them in the Jaino-patt. All these piers belong to the post-Hoysala period as proved by the sculptures on the basement of the shaft, the nāṇabandha-motif and the floral idali or gunai.

But the sixteen-sided pillars are well-known both in the Pallava and in the later-Chālukya-Hoysala epochs. For example, tall, tapering and graceful pillars with the sixteen sided shafts, are found in the Pallava temples of the Mahendra period.¹ Such pillars, but smaller in size and less graceful in appearance, are found in the Chālukya-Hoysala temples within Karnataka.² These sixteen sided pillars could be identified with what the Silpa-texts describe in different terms as the śaṇṇya, Chandrakānta, Rudrakānta, śubhāśānta³ and Dvī-raja type of pillars.⁴

1. Longhurst, op. cit., Pt. II, Pl. XXIII, etc.,

2. Burgess, ASI, Pl. 6; Cousens, op. cit., Fig. 19. etc.

3. Tantra., P. 217.

4. Acharya, op. cit., Vol. VII, P. 537.

(B) THE BALUSTERED PILLARS: Let us now turn our attention to the pillars whose shafts have a balustered-appearance. They fall under the conventional type of pillars mentioned above. They are not only found in a large number and in various manifestations, but they are invariably utilised as the primary piers in the structures of *Cravana Laligola* both in the structures of *Bravidan* as well as the *Koygala* order.

The chief characteristic of this type of pillars is a bulbous appearance either on a section or on the entire portion of the shaft. The exact nature of this bulbous portion and the symbolism involved in it, have already been discussed by the scholars and it needs no repetition here.¹ But two points connected with it deserve to be examined here as they help us to understand the exact circumstances under which this bulbous pillar emerged and how it became a convention in the temples of Karnataka. These are connected with the history and the nature of the evolution of the bell motif on the shaft of these pillars.

THE HISTORY: The earliest instances of the pillars with bulbous swelling on a part of the shaft of the pillar could be found in the structures of the pre-Christian era. In the pillars found at *Shārhut*, *Kārla*, *Nāsik* etc., we find the pillars with the bulbous swelling on the upper portion of the shaft resembling an inverted-*gumbha*.² in

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1. Havell, H.B. op. cit., Pp. 52 ff; Dash, D.K. Golden Age - Introduction to Indian Symbolism, Pp. 122 ff. etc.; Agrawala, V., Studies in Indian Art, P. 10 etc.,
 2. Brown, op. cit., Pls. XIII, XIV and XXII respectively.

the Gupta temples of the 5th century, this bulbous appearance takes the shape of a kuṇḍha¹ (but not upturned) and in this form its appearance in the structures of Ajanta² and Ellōra,³ acting both as a capital and as an abacus. One important thing that we notice here is the slightly tapering shaft at the upper end of the shaft. This feature makes its earliest appearance in Karnatak in the Kōṭ-guḍi temple at Aihole in about the middle of the 5th century A.D.⁴

The conventional pillars of Karnatak differ from all these in details. Here, while the upper portion of the shaft remained tapering, it underwent a considerable transformation in the subsequent period. To start with, we witness the vertically stretched lotus-shaped motif on the upper portion of the shaft and a plain band below it; ultimately the upper portion takes the shape of a truncated-kuṇḍha and the lower portion takes a bell-shape. The former are called the rudimentary bell-shaped pillars and the latter are known as bell-shaped pillars.⁵

1. Ibid., Pl. XLII, Pl. XLIII, fig. 3. etc.
2. Gupta, R.S. and Mahajan, B.D., Ajanta and Ellōra, Pl. XLVIII etc.
3. Ibid., Pl. LXXII etc.,
4. Brown, op. cit., Pl. XI and XLIV; also see P.64.
5. The term "bell-shaped" used by Fergusson has been criticised by Haveli as a "meaningless label" due to "not understanding the symbolism" involved in it - op. cit., P.59. Despite this criticism, the scholars have preferred to use the phrase used by Fergusson. This appears to be justified as many of our architectural terms,
(contd.)

Let us now trace the history of this pillar in Karnataka.

Consons has pointed out that the earliest instance of bell-shaped pillars appears in the Jaina temple at Pattadakal.¹ This is a Dravidian structure of late 9th or early 10th century. The fact that it makes its appearance in a Jaina structure may be accidental, but that it first appears in a Dravidian structure appears to be very significant. As it appeared for the first time in the temple of the Chālukyan kingdom, it remained a dominant characteristic of the piers of this region. But, at the same time, these pillars were not confined to the Chalukyan structures alone for we come across both the rudimentary bell-shaped and the bell-shaped pillars even in the structures built by the Rāshtrakūtas and the Gangas in the southern part of Karnataka.

The following examples will prove this:

1. The Kānēśvara temple at Marasimangala,² assigned to about 800 A.D., by M.H.Krishna, contains the bell-shaped pillars. This temple has been compared with Bhōganandi temple of Nandi. The pillars of this structure appear to be more advanced compared with the pillars found

like 'barrel-shape', 'wagon-shape', 'biscuit-shape', 'loaf-shape' have been drawn from the objects met with in everyday life.

1. GA, P.71, fig. 21.
2. NAR 1937, P.28.

in the temple of Pattadakal. This is proved by the floral designs on the abacus and the prominent bell-mould on the shaft.

2. In Kāmēśvara temple at Kandi,¹ Jaina Basti at Mūṛ² and Pañchakūṭa Basti at Karibadanalli,³ we come across similar pillars. The bell-mould on the shaft of these pillars is also prominent. These temples belong to 9th or 10th century.

3. In Yōganārasīṃha temple at Dadaga⁴ and Kallēśvara temple at Garji⁵ also we come across these pillars. Though these temples belong to the (early and later part, of 11th century respectively), the bell-mould does not differ from the above variety.

While the bell-shaped pillars are found conspicuously in these temples, there are some pillars in other temples wherein it does not make its appearance in such a conspicuous manner. In the Nonabēśvara temple at Nonabinkere,⁶ the bell is still in a rudimentary form. This temple has been assigned to the 10th century. In the Nandi-mantap of Nēśēśvara temple at Sāddur, the pillar bears an extremely

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1. MAE 1937, P.28, Pl.IX.
 2. Ibid., 1938, P.31.
 3. Ibid., Pp. 44 ff.
 4. Ibid., 1940, Pl. XXI.
 5. Ibid., 1942, Pl. IX, (2).
 6. Ibid., 1939, Pl. XVIII; P.57.

inconspicuous bell-mould, but the upper portion of the shaft is terminated by the tapering end. This structure is also assigned to the 10th century.

All these facts prove that before 800 A.D., (or roughly before 9th century) the belustered pillars, with the bell-motif on the shaft, ~~had~~ not appeared in the temples of Karnatak. But between the 9th and 11th century, these pillars not only gained in popularity but became interwoven in the temple style of this place and are found as an invariable accompaniment of the rectangular structure of the Dravidian order and the stollate structure of the Hoysalas.

The bastie of Travana Belgola help in no small degree in strengthening this conclusion. In Chandraprabha Basti at Chandragiri, we come across these octagonal pillars with the bell motif on shaft. This structure has even assigned to about 800 A.D. In the mantap of Indra IV we come across the bell-shaped pillars of sixteen sides. The date of this structure is given in an inscription found in it. According to this inscription, the mantap belongs to 982 A.D.¹ Similar bell-shaped pillars are also found in Hajjigama and Chivundaraya and other castles.

THE EVOLUTION: Let us now turn our attention to an examination of the circumstances under which this type of pillars emerged before they became interwoven in the temple style of Karnatak. Though some scholars have given a symbolic interpretation to the bell motif and have compared it to a lotus, none of them has drawn his examples from

1. 20 II, CB 133 (57).

the temples of Karnatak in his interpretation of it.¹ even then, this interpretation applies only to the elucidation of the symbolism involved in the bell motif rather than the exact way in which it has been evolved.

Jousons attributes the emergence of the bell motif to a mechanical device rather than to any involved symbolism. Writing on the later-Chalukyan pillars in general, he said: "A peculiar feature in the later-Chalukyan temples is the turned pillar. The stone used - chloritic schist-being of very fine homogeneous texture, and not too hard, is easily cut or pared with a sharp tool. It seems, therefore, to have occurred to some inventive stone-worker, more alive to possibilities than his fellows, to save a very great amount of mere labour turning his pillar shafts in a lathe ... they appear to have got so fond of playing with their material in this manner that they were tempted to whittle down the central square block of the shaft to the round, producing a bulbous swelling in its place."²

1. Havell takes up an Aekkan pillar (op. cit., p. 88 ff) and Bosch (op. cit.,) has given three examples - "the stem emerging from the mule-top" (p. 82), "the column and the kumbha growing together..." (p. 113), and a "bowl filled with a lotus bouquet from whose centre the shaft of the pillar rises straight upwards..." (p. 113).
2. CA, p. 23. (Underlined in the present study)

Cousens' statement is not without a grain of truth. It is probable that the fancy of the sculptor-architect played some role in evolving this motif on the shaft of the pillar. But what appears unconvincing in his argument is the process in which it is said to have been evolved. He seems to think that "the central square block" was whittled down "to the round" only through a mechanical device and this ^{process} ~~device~~ was confined to a particular type of stone. This argument appears unconvincing for the following reasons:

1. The history of the bell-shaped pillar, examined above, has shown that these pillars, either in a rudimentary or well-developed form, started appearing in the monuments of Karnatak in about the 9th century. Between the 9th and 11th centuries, this motif became increasingly popular though it underwent minor modifications. In the earlier stages, wherever the bell mould appears, the pillars are not only made out of pot-stone (as at Ramesvara temple at Garji) and soft or sand-stone (as at the Jaina temple at Pattadakal), but they are also made of granite-stone (as found in the Jaina bastis at Kambadahalli and Sravana Belgola etc.,). The polished surface of the shaft of these pillars clearly proves that as early as 9th or 10th century, the sculptor-architect of this place had not only come to know the art of making well polished bell-shaped pillars, but had widely applied it.

The bell mould found on the shaft of the pillars is definitely not due to the whittling down "the central square block of the shaft to the round, producing a bulbous swelling in its place". This is proved by the evidence, for the bulbous swelling in different parts of the pillars

and in different periods or style, was familiar to the Indian architect by that time. The only thing that was done by the Chālukya-Hoyzala architects was the adoption of this convention in a way in which it suited his aesthetic taste. This important point, which Cousens has missed, has been observed by Percy Brown. The latter writes that in "the preparation of these mouldings and their contours, whether sharp convex ribs or deep sunk grooves, the workman showed considerable ingenuity and seems to have been allowed a fair amount of freedom in his designs; there is however one particular form almost always present, a conventional motif to accord with some ancient tradition, and that is a prominent bell-shaped member towards the lower half of the shaft".¹

2. Cousens, while putting forward this theory of lathe-turned pillar, tried to elucidate the exact way in which it was done. He remarked that the turning in the lathe "would seem to have been carried out with the block in an upright position, and of course, this was done only in finishing process, the stone being first roughed out as near as possible to the round". This process was not only unnecessary but it was not feasible. It was unnecessary because the architects in Karnatak were long acquainted with the process of making the pillars in various ways and with various motifs, and they had long ago perfected the technique of polishing the stone. It is difficult to agree with Cousens that this process was evolved for saving ~~the~~ "a very great amount of mere labour", for, there was not merely, the labour that was involved in it even at

1. Brown, op. cit., P. 170. But Brown was obviously influenced by Cousens in tracing this "special form" to a mechanical device".

that finishing process and there was no need to devise means to save it. Moreover, the application of the mechanical devices to evolve such sophisticated finish, which appears natural and convincing at present is to be viewed with certain amount of doubt when it is applied to 10th or 11th century circumstances. We have neither archaeological traces nor literary evidences to prove the existence of such a mechanical device. Many of the art traditions have come down to the modern times in the families of traditional architects, but, there is no trace of its knowledge even among them.¹ even in the modern days such bulbous pillars are prepared by certain artists and a fine polish has been obtained - but these are hand made and no mechanical devices have been employed. Suppose - a such a mechanical device existed and is lost beyond the memory of the present generation, even then this process does not appear to be feasible for the following reasons:

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1. I am grateful to the stapati of the Jilpi Siddhalingeswamy school of architecture at Mysore for throwing light on this problem. He not only denied the existence any sort of mechanical device, excepting, of course certain hand-made moulds and castes, but showed the present author the way in which the bulbous pillars could be made. This school is greatly inspired by the Hoysala school of architecture-sculpture. I am also grateful to Prof. S.K. Naraswami who kindly discussed this problem with me. He also in his Special Lectures on Karnatak Architecture (No. II), organised by the KRI of Karnatak University, (yet unpublished) disapproved the idea of the employment of the mechanical devices in evolving either the bell-motif or the surface-polish on the shaft of the pillar.

(a) If we exclude the complex, granite pillars of the Dravidian temples of south-India, the later-Guālukyan and the Hoysala pillars are the heaviest pillars that were ever utilised by the temple architects in Karnataka. In height, these pillars vary considerably, depending upon the height and the dimension of the temples. We have extremely tall pillars in the tall structures like Pārovanātha Basti on Chandraḡiri in Śrāvapa Belgola and extremely heavy pillars in Akkama Basti at Śrāvapa Belgola and Śāntīśvara Basti at Jinanāthapura. Much heavier pillars are found in the Pravara of Hoysaleswara temple at Halebidu and elsewhere. Some of these pillars are about 2½ to 3½ feet wide and about 8 to 12 feet tall. As this estimate is confined to the pillars which are in a finished state, naturally their rough form could have been easily more than what these figures indicate. To rotate such heavy block in an upright position would have been an enormous task and beyond the need and the means, if not the capacity, of the architects of the time. The scholars who have elaborated the theory of lathe-turned pillars have gone to the extent of arguing that this block was rested on a wheel and then turned.¹ If this wheel was a wooden one it could

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1. While Cousens thinks that the mechanical device was used at "the finishing process, the stone being first roughed out as near as possible to round" (UA, 2.23), Brown thinks that the "stone was first roughly shaped to the required proportions, and then mounted in an upright position on a wheel by means of which the block was rotated against a chisel, set as a turning wheel", (italicised by the author).

not have withstood the heavy weight of the stone-block and if it was a metal one, it could have helped only in adding weight to the already heavy block of the pillar. On any account this appears to be an impossible proposition.

(b) But more important than this was the impracticability of evolving this type of pillars in a mechanical process. Cousens had only bell-shaped and the swelling portion of the shaft of a round pillar in his view,¹ while Brown² had the "baluster-like appearance" and the "rounded horizontal mouldings, resembling rings" in his view. But a real example of the later-Chālukyan and Hoysala pillar has some thing more than the baluster-like appearance and the horizontal mouldings; it is like the rest of the temple, a piece of sculptor's art rivalling that of a goldsmith. It is very well known that the Hoysala sculptor left no space in a temple undecorated - this applies equally well to the pillars. The round pillars found in Lāsivisrēvara temple at Lakṣmī,³ Siddharāmēśvara at Niraigi,⁴ Mahakēśvara at Lanavāci,⁵ Doddabasaappa at Baṁbaḷ,⁶ and Akkana Basti at Śravaṇa Belgola,⁷ to mention but only a few stand as a testimony to the dextrous workmanship of the Chālukya-Hoysala artists. With so much of delicate and dexterous hand-work (Pl. x, a) involving the scroll designs, beaded patterns, and convolution etc., it is very difficult to agree with Cousens that these were lathe-turned after which "many of these were never polished".⁸

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1. CA, P. 23.
 2. Brown, loc. cit.,
 3. CA, Pl. LXXI.
 4. Ibid., Pl. LXXI.
 5. Ibid., Pl. CXI.
 6. Ibid., Pl. CXXIX.
 7. EG II, Pl. XXXVIII.
 8. JA, P. 23.

3. Finally, it is to be noted, that both Cousens and Brown confined their arguments to the bell-shaped pillars of a cylindrical type, and they left out a good number of bell-shaped pillars of multiple angles of this school. The indented-square, octagonal, sixteen-sided, thirtytwo-sided and sixtyfour-sided pilasters and pillars found in these temples also bear the two important characteristics i.e., the baluster-like appearance and a shining polish. These many-sided pillars could not have been prepared in a lathe, for the equidivision of the shaft in the vertical form and the multiplication of horizontal but star-shaped ring-like mouldings and other delicate works could not be obtained in a mechanical process. For example, the multi-angled pilasters and pillars with vertical cuts and plastic designs found in Kāśivieśvara temple at Lakkundi,¹ Aravattukambada temple at Baṅkāpura,² Mahadeva temple at Ittēgi,³ Madhukēśvara temple at Banavāsi and Kādārēśvara at Balligānve,⁴ Sarasvatī temple at Gadag,⁵ Akkana Basti at Śravaṇa Belgola,⁶ and Īśvara temple at Āṇekonda etc.,⁷ stand as examples to this.

All these facts prove that these pillars were an outcome of a patient and skillful labour of the sculptor-architects of Karnataka. The bell-motif was indeed " a conventional motif to accord with some ancient tradition "

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1. Ibid., Pl. LXXI.
 2. Ibid., Pl. XCX.
 3. Ibid., Pl. CIII.
 4. Ibid., Pl. CXI.
 5. Ibid., Pl. CXVI; CXVIII (left corner)
 6. DO II, 53.
 7. BAR, 1932, Pl. XIII.

but it was not evolved "by playing with the material". However, we have to agree with Cousens and others in thinking that the workman of this area enjoyed a great amount of liberty in finishing these pillars and was able to reach a stage of perfection as he had a fine-grained stone at his disposal. Anyway, it goes to testify the ability of these workers who brought such a wonderful polish and perfection on the shaft of the pillars so as to make the art-critics wonder that these could have been made out of machine.

Let us now examine the different variety of the bulbous pillars found at Śravana Belgola.

THE ROUND PILLARS: A large number of round pillars with a baluster-like appearance has been met with in the bastis of Śravana Belgola. They stand on square pīthas and three-tiered rectangular in unāpīthas. These pillars have one another type of unāpīthas which are not met with in other pillars i.e., the unāpīthas which are in the shape of a bowl, cyma-reversa cyma-recta or a double-cyma moulds. These varieties of unāpīthas have already been examined above.

The round pillar is called by different names in the Śilpa-texts. In Mayamata, Kāśyapa-śilpa, Kāśyapa 1. is called Rudrakānta, in Gurudhvajapaddhati it is called Īśakānta and in Nibandhana and Mañjarī, it is called Vṛttapāda.¹

(a) The uniformly round pillars, from base to capital, are found only in the sukhanāsi and the navarāṇas of Kottale Basti and Chāvunḍarāya Basti on Chandragiri.

1. Tantra, P. 217.

These pillars have only upāpīthas and not pīthas. The upāpītha is either square or in the form of a cyma or double-cyma. The shaft proper has a baluster-like appearance. The lower part of the shaft is divided into two equal divisions by the lines that run round the shaft. Probably these are the earliest marks which later took the form of sharp convex discs.

(b) Another variety of round pillar has a square pītha and a rectangular upāpītha. This type of pillar is found in some of the temples on Caendragiri, such as Hajjigana Basti etc. Though they are popularly met with in the later-Chālukyan and the Hoysala temples, they become less popular from the middle of 14th century. In Karnatak proper, either a plain, non-bulbous variety or a composite variety becomes popular under the Vijayanagara, Wodeyar and Rāṣegar periods. But in the coastal-Karnatak, as seen in the temples of Khattkal¹ and Mūḍbiduri,² these bulbous pillars do continue to appear but with a remarkable metamorphosis. One general feature, which can be observed in the process of the development of this type of pillars from the earliest times is the gradual emergence of the bell mould and an increase in the plastic designs on the shaft is accompanied by a corresponding evolution in the capital and the abacus. From the Jain temple at Pattadakal, if we traverse through the simple early pillars of the Jaina Basti of Sravana Belgola and the ornate models of the later-Chālukya and Hoysala, and reach - as a strange

1. GA. Pl. CL or fig. 33 in P. 135.

2. Fergusson, op. cit., Vol. II, fig. 305, P. 78.

coincidence would have us to do - once again the pillars in the Jaina temple at Mūḍabidri etc., the metamorphosis that a single type of pillar has undergone would become evident to us. In this long journey for over a thousand years, it underwent cognizable transformations. To start with, the upper portion of the shaft was fluted and was in the shape of a vase (or in the term of Haveli that of a lotu), and at its bottom there was only a flat band. In the intermediary stages, this band not only expanded vertically but it gained in prominence and began to reflect the vase in the inverse form. The same evolution was pushed forward at the cost of the vase when it was completely eclipsed by a truncated-kumbha and the entire shaft was ultimately dominated by the bell-motif. These stages could be clearly seen in the pillars found in Majjigana, Chāvundarāya, Kattale, Pāravanātha Basti on Chandragiri Aregal Basti at Jinanāthapura, and in the pillars of Akkara Basti at Sravana Belgola and Sāntīśvara Basti at Jinanāthapura. As some scholars have rightly said, this pillar is as though an "outgrowth of the earlier Dravidian style",¹ it becomes "a very different thing" under the later-Chālukyas and the Hoysalas.²

THE OCTAGONAL PILLARS: The bulbous pillars with eight sides are found in the nayaraṅga of Majjigana Basti. They also stand on square basements over the three tiered uṣpāṭha, but the shaft proper and the capital are in the octagonal form. Here, the upper vase portion is well developed as in the early temples of Māmallapuram and Uḍḍāni,

1. JA, p. 17.

2. Brown, op. cit., p. 170.

but the bell portion is in the rudimentary form. It is of some importance to note that it is one of the earliest octagonal pillars in South-India,¹ and, perhaps, the earliest of the bell-shaped pillars of this class.² This type of octagonal pillars may be identified with what the majority of the Jilpa texts describe as Visamukānta and a few others as Sarvashtāra,³ type of pillars.

THE SIXTEEN SIDED PILLARS: Another type of bulbous pillar is the sixteen-sided one. The four pillars in the mantap of Inra IV belong to this class. They have three-tier unāpīthas. Another set of these pillars is found in Kattale Basti, but these have only rectangular unāpīthas. Over these unāpīthas sit square pīthas in all these pillars. All these pillars are identical in design and workmanship, but the capitals that crown the shafts differ in the two sets. Another point which deserves to be noted here is the octagonal band at the foot of the shaft or on the head of the pītha. Such octagonal bands are found in almost all pillars i.e., whether the shafts are cylindrical or many sided. Often this band is sixteen-sided irrespective of the number of the shaft above. Probably such bands were introduced to serve as intermediaries between the quadrangular basements and the round or many sided shafts above. They are to be regarded as ornamental designs rather than as a part of the shaft. This design probably corresponds to the

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1. For the pillars of Māhalla period Vide., Longhurst, op. cit., Pt. II, Pl. LXIII etc.,
 2. Cf., CA, Pl. LIII; Burgess, op. cit., Pl. XXV, A.
 3. Tantra., P. 217.

sunda-pāda designs mentioned in a number of texts.¹

As these pillars contain the sixteen-sided shafts, they may be identified with the different names in which they have been called in different Silpa-texts, i.e. MAHAYA or MAHAMAT, Chandrakānta of Kāśyapaśilpa and Gurudāyapaddhati, Mudrakānta of Mānasāra, Shōdasāra of Mañjarī,² and Nibandhana and Dvi-vaira.³ The sixteen-sided pillars, either on the upper-part of the shaft⁴ or from the base to bracket,⁵ are found in the early rock-cut and structural temples of the Pallavas, but these pillars are not having the baluster-like appearance. In the early-Chālukyan temples also we come across a similar variety and not a bulbous variety.⁶ In the composite pillars found in the rock-cut temples at Badami, the major portion of the shaft from the base is sixteen-sided, but the upper portions are multi-angled.⁷

1. Ibid., p. 218.

2. Tantra., p. 217.

3. Acharya, op. cit., Vol. VII, p. 537.

4. Longhurst, op. cit., Pl. XXIII etc.,

5. Ibid., see in the back row of the temple No. 3 (Pl. VII) and in the facade of Mahāśvara mantapa (Pl. XXIV).

6. Burgess, ASHI, Pl. L ; Cousens, op. cit., fig. 19 etc.,

7. Burgess, op. cit., Pl. XIV.

Here also the uniformly bulbous pillars are seen in the later-Chālukyan and the Hoysala temples. Sided pillars, both plain and bulbous, are popular and the former variety is continued even in the later period.



A COMPOSITE VARIETY: The composite pillars are fewer in number and variety compared with the pillars of the uniform variety. In Sravana Belgola, we come across only one variety of this among the bulbous pillars. These are found in the navaranga of Kattale Basti. They stand on the square pithas. The shaft proper is divided into two parts: the lower $\frac{1}{3}$ is octagonal and the rest of the upper portion (which is formed of the vase and the bell) is sixteen sided. These composite pillars combine the features of the octagonal and the sixteen sided pillars of Chandraprabha Basti and the gantan of Indra IV respectively. This type of bell-shaped pillars is not only absent in the Pallava and early-Chālukyan temples but it seldom appears even in the later-Chālukyan and Hoysala temples of Karnataka. Excepting this instance at Kattale Basti, we do not come across this type of pillars even in the temples of Sravana Belgola.

Though the Gilpa-texts mention the composite pillars, they do not mention the octagonal and sixteen-sided variety, examined above.

THE MANY-SIDED PILLARS: We have so far examined the different types of pillars, but all these are roughly cylindrical in shape. Apart from the cylindrical pillars, we come across one other variety in which we witness not merely the vertical division of the shaft, but a vertical incision of the lines. For example the shaft of the octagonal

pillars examined above is roughly round in appearance, whereas the twelve-sided pillars are roughly square or indented-square. In the latter variety each of the four corners of the pillar has three vertical lines, and the shaft is not divided into twelve equal divisions, hence it could be called an indented-square rather twelve-sided pillar. The Silpa-texts, which mention a square, circular, octagonal, sixteen-sided, thirty-two-sided and composite varieties of pillars, do not mention the twelve-sided pillars of the above variety. Hence we may include this variety under the square pillars and identify them with what the Silpa-texts call as Brahmakāṇata or Turvāṇa.

The four indented-square pillars found in the navaranga of Kastale Basti are not exactly bulbous in appearance, but they bear the vase and the bell design on the shaft though the latter portion is carved with the kirtimukha designs. In the cubical pillars of the early-Chalukyan temples, we witness the indentations effected in the lower portion of the shaft,¹ and these angles are further multiplied in some other instances of the same temples.² Though the octagonal, sixteen-sided and cylindrical pillars are come across in the Pallava temples, the indented-square pillars of the above variety are hardly met with in these temples.

There is one important difference found between the usual octagonal and sixteen-sided pillars and the indented-square and the multi-sided pillars. In the former, the shaft is equitably divided into eight or sixteen parts

1. GA, Pl. VIII; Pls. XXXIX and XLIII etc.

2. In Cave No. 3 at Badami.

respectively and the vertical line found on the shaft of the pillar is merely a line of demarcation; in the latter, this equitable division of the shaft is not always found and the vertical lines are deeply incised. When the vertical division is effected at regular intervals, the whole shaft took the form of a star-shaped pillar with the alternating lines in projections and returns. Such pillars with thirtytwo and sixtyfour angles are found in the later-Chalukyan and Hoysala temples. Here, obviously, the indented-square pillars were the first and the star-shaped pillars are the last in the evolution of these pillars. But this evolution did not take place gradually, for we find the indented-square, twenty, thirtytwo and sixtyfour sided pillars standing side by side. But one remarkable feature that we witness is the retention of the bell motif on the shaft of the pilasters and the pillars of this variety. A number of examples for these could be given from the later-Chalukyan temples. This type of star-shaped pillar was not only fully evolved but it was very frequently employed in the structures of the Hoysalas.

We can observe the various stages in which the vertical angles were multiplied and how a star-shaped pillar was ultimately evolved from the instances found at Gravana Belgola. One of the pilasters in the navaranga of Atkana Basti has an indented square shaft which corresponds to the shaft of the pillar found in Kattale Basti. But on the outer walls of the same basti, we not only find pilasters whose angles are further multiplied into five at each corner as in the pillars of Badami, but they are found bearing the bell-motif on the shaft proper. It is probably the completion of this multiplication of the angles on the entire shaft that led to the emergence of the star-shaped pillars. A fine specimen of this star-shaped pillar with the bell

motif and a fine surface polish is found in the porch of Akkana Basti.¹

The above study has made it clear that the bell-motif is not reserved for the cylindrical type of pillars alone, but it could be found in the pilasters and the pillars of multi-angled ones. While the baluster-like appearance on the shaft of the circular pillars has been regarded as an outcome of a mechanical process, there is no reason to think that these star-shaped pillars were also evolved in the same process. These star-shaped pillars became popular under the later-Chalukya and the Hoysala periods. This may be due to the perfect way in which the plan of the pillar agreed with the plan of the temple, i.e., the star-shaped pillar in a star-shaped structure. "The pillar constructed" says the author of Tantrasamuccaya "should befit the structure under construction. When a variety of shapes and ornamentations is presented, it is the primary concern of the architect to select such of those types as would conform to the nature of the structure and express its character... Variety with respect to shape of columns was not introduced without any end in view. Its legitimate source lies in the fundamental principle of harmony..."²

1. Though these pilasters and the pillars indicate the various stages in the development of the star-shaped pillar, it is to be noted that they appear in single temple side by side. This means that while the multiplication of angles steadily progressed, the older ones were never forgotten.

2. Tantra., Pp. 215 ff.

The star-shaped pillars which harmonised with the stellate structures of the later-Chalukyan and the Hoysalas fulfil the "fundamental principle of harmony". It is, probably, for this reason that they are absent, in the rectangular structures found on Chandragiri and Vindhya-giri. Only when we come to the star-shaped structure like Akkanna Dasti we meet for the first time in Bravann Belgola the pillars and pilasters which are also star-shaped in appearance. Incidentally, it may be pointed out that Akkanna Dasti is the first stellate temple built in the pot-stone. Thus, we find the general plan of the temple influencing the various components of the structure and the entire process being regulated by the substance with which the structure has been built.

The Capital.

Let us now pass on to the fourth feature of a pillar, the capital. It is an architectural unit which is found in between the shaft and the abacus. It is almost universally present in the pillar, though its shape and size vary from time to time and from style to style. In the early rock-cut and structural temples and some simple structures of later period, the shaft is crowned by a horizontal block which acts both as corbel and as capital. These are called the bracket-capitals. We come across such variety at Bravann Belgola in the nayavanga of Chandāri Dasti and other places. In the bastie of Chandragiri, we come across a round member on the top of the shaft. This is popularly known as loaf-shaped capital or cushion-capital. This type of capital is supposed to have first appeared in the temple of Lāś-Zhān at Aihole in the middle of 5th century;¹ this,

1. Brown, op. cit., P. 64.

however, continued to appear in the later temples for many centuries.

THE SHAPS: In the early temples of Sravana Belgola, the capital is in the form of a round coil or a cushion. We find two interesting points here: (1) in some cases the capital imitates the sides of the shaft i.e., if the shaft is octagonal the capital is also octagonal and if the shaft is sixteen-sided the capital also becomes sixteen-sided; (2) in some other instances, irrespective of the number of sides the shaft bears the capital is plain in cushion-shaped. In the round pillars found in the navaranga of Kattale Basti and Majjigana Basti we come across such plain and cushion-capitals. Here, the plain surface of the capital is in agreement with the plain surface of the shaft of the pillar. But in the pillars of the mantap of Indra IV, the shaft of the pillar is sixteen-sided, while the capital that surmounts it is plain and cushion-shaped. In the octagonal pillars found in the navaranga of Chandraprabha Basti, though the capitals are cushion-shaped they are eight-sided and agree with the number of the sides of the shafts. The same principle has been applied to the sixteen-sided pillars and the capitals found in the navaranga of Kattale Basti.

It would be of some interest to know the exact shape of the capital in a composite pillar. We have already noted that only one type of composite pillar with a shaft bearing eight and sixteen sides has been met with in the bastis of Sravana Belgola. Here, the lower portion of the shaft is octagonal, while the upper portion is sixteen-sided. But the capital that surmounts the shaft is neither octagonal nor sixteen-sided; it is plain and cushion-shaped as found in the cylindrical pillars.

In the multi-angled pillars, indented-square or star-shaped, we witness one important difference from the above variety. In this type the capital is no longer leaf or cushion-shaped it is thick and disc-shaped with the serrated edges. Here the angles of the capital are - invariably governed by the angles of the shaft. In the indented-square pillars found at Kattale Basti, the capitals are also indented-square, with three incised lines at each corner. This could also be observed in the two types of pilasters and the star-shaped pillar found in Akkana Basti.

THE EVOLUTION: The evolution of the cushion-capital is as much interesting as the evolution of the bell-shaped pillars. The normal shape of the capital in most of the early-Chālukya and the Pallava temples is that of a cushion. But this cushion takes the form of an amalaka when it sits upon an octagonal or a sixteen-sided shaft. The examples for this are found in Chandraprabha and Kattale Bastis. But this difference on the surface of the capital is less interesting compared to the change found in the very shape of the capital. This change is mainly observable in the width and the height of the capital. In the early pillars, such as in the mantap of Indra IV, Chandraprabha Basti and Jhavanḍarāya Basti etc., the capital is exactly like a cushion and its width hardly surpasses the width of the upper part of the shaft. But we find a subtle change in the capitals of the composite pillars of Kattale Basti and the bell-shaped pillar of Pārvanātha Basti. Here the capitals tend to be thinner and wider, but they retain the plain and round form of the cushion-capital. In the pillar found in the navaranga of Śāntīśvara Basti in the north-eastern corner of the enclosure of Jhādragiri, we witness further changes. Here the round form of the cushion is absent; on the other hand, it is found taking the form of a wheel which expands in breadth

as it goes from the rim towards the nave. The outer surface of the rim is plain with well marked upper and lower edges. This wheel takes its full shape in the pot-stone pillars of the later-Chālukyas and the Hoysalas, where not only the thick portion leading towards the nave is obscured by the circular lines, but even the flat surface of the rim is converted into an ornate band, with endless circular lines emanating from the nave and slowly dissolving in the outer rim. This gives the idea of a rotating wheel on its axis, the top of the shaft. These circular lines found in the upper and lower parts of the capital are in agreement with the circles found on the shaft of the pillar; while the beaded hangings on the face of the rim are in agreement with the pattern found on the upper portion of the bell-mould of the shaft. Here, not only the shape of the capital is completely changed, but even the very size of the capital has undergone much change. The capital on the pillar of the Hoysalas appears like a large ornate wheel. This wheel is once again, in agreement with the wheel-shaped member found beneath the phalaka of the abacus.

The above principle is also found applied to the indented-square and the star-shaped pillars. The indented-square capital found on the shaft of the pillar in Kattale Basti, is wider than the shaft itself, but, it is, as in the early pillars, cushion-shaped. In the multi-angled pilasters and the star-shaped pillars of Arkana Basti, we witness extremely thick capitals bearing the serrated edges. But in the pilasters the breadth of the capitals thickens as it goes towards the nave; in the pillar, this feature is extremely inconspicuous. This principle is kept up even in the pillars of the post-Hoysala period, but not without conspicuous changes. In the pillars found in the

porch of Kornata-guttalaya on Vindhya giri, the sixteen-sided shaft bears a sixteen-sided capital but the inner and the upper portion of the capital adopts the floral decoration on the gunai and it is not as wide as the Hoysala capital. Another difference is found in the moulding of the surface of the rim. In the capitals of the Post-Hoysala pillar the outer edges of the thin wheel are rippled,

In conclusion the following points may be noted:

1. The cushion-capital forms an indispensable unit in the pillars of Karnataka. From the middle of the 5th century, when it makes its first appearance in the temple of Lad-Khan, Aihole, it is almost invariably found in the pillars of this area. But in the time of the later-Chalukyas, it loses its cushion-shape and becomes slightly wider than the width of the upper portion of the shaft.
2. In the early period, often, the capital imitates the sides of the shaft. But in certain instances, especially in the composite pillars, it remains plain and cushion-shaped irrespective of the shape of the pillar.
3. In the later-Chalukyan and Hoysala temples, the capital like the shaft itself, underwent a great metamorphoses. In this period, the capital began to gain in width and the shape of the capital began to resemble a wheel. The circular lines between the nave and the rim of the wheel and the ornate face of the rim stand out conspicuously at this stage. This change in the shape of the wheel is accompanied by a change in the substance with which the pillars have been made i.e., from granite to pot-stone.

4. Even in the post-Hoyasala period, this type of capitals appear, but it differs from the pre-Chalukyan and the Chalukya-Hoyasala pillars. The capital appears like a flower with the rippled rim, but this form is not invariably present.

The Abacus.

The architectural unit which crowns the capital is called abacus. It consists of two parts - a lotus shaped supporter and a flat square crowning member. The former is called idal and the latter a phalaka or palagi in the Pravidan temples. The idal is lotus shaped and it resembles a wash-basin; the phalaka sits like a square-lid upon it. In architectural history, these two units are together known as an expanding-abacus.

Like the cushion-capital, the expanding-abacus is a part of the pillars of Karnatak; and, like the former, the latter has also undergone a subtle transformation from time to time. To observe this change one has to bear in mind: the width of the phalaka and the height and the shape of the idal.

The expanding-abacus is absent in the pillars of some of the early temples of Karnatak as well as Tanilmāḍ.¹ Even in Sravara Belgola, the pillars found in the mantar of Indra IV, Chandraprabha Basti, Majjigana Basti and some pillars found in the navaranga and sukhanāsi of Cārvuṇḍarāya

1. Longhurst, op. cit., Pt. I, Pl. XX etc., Pt. II, Pl. XIX, or XIII etc.

Basti and Kattale Basti, do not bear this unit. But wherever the idal or the basin-shaped member appears, it is conspicuous by its height, well-curved sides and the rounded edges. All these three units undergo changes in the subsequent periods. In Śāntīśvara Basti, in the north-eastern corner of the enclosure on Chandragiri, the edge of the basin does not take a rounded-shape but it melts into the phalaka which sits over it. In the later-Chalukyan and the Hoysala pillars, the height of the idal is found reduced and the side-curves have become inconspicuous. Here also, as in the capital, the circles emanate from the nave and dissolve into the outer edge or the rim. The mouth of the top-edge of the basin shaped idal neither takes the rounded form nor dissolves into the phalaka, but it gains in importance and takes the shape of a wheel. Here also the face of the rim is decorated with the beaded hangings. In the Hoysala pillars, as found in the navaranga of Akkana Basti and Śāntīśvara Basti at Jinanāthapura, it appears as if one ornate wheel (capital) is superimposed by another ornate wheel (the supporter of the phalaka). In these pillars, the idal never takes the shape of a flower or muni found in the later-Chōla pillars of Tamil-nāḍ. The muni becomes popular in the pillars of Karnataka only in the post-Hoysala structures. Even in the Dravidian structures of South-India it is said to have made its appearance only "in the later Chola, Vijayanagar and Raoura epochs".¹ We come across this feature only in the pillars found in the porch of Jomeṣṭa-guttālaya on Vinḍhyagiri, and in the pillars of the gutt in the town of Ravana Belgola. In these pillars, the idal is much nearer to the original basin-shaped member, but unlike the latter, its outer curves subtly slope down and its rim "appears to have a series of

1. Dubreuil, op. cit., P. 42.

indentations'.¹

The observations made above may be summed up thus:

1. The architectural member that crowns the capital is formed of two units (the idal or a basin-shaped member; a phalaka or a flat piece of square lid) and it is popularly known as an expanding-abacus. Like the rest of the pillar it has also undergone a transformation in different periods and styles of architecture.
2. In the early pillars, the idal is marked by its conspicuous height, well-formed side curves and the rounded upper edge. In course of time, the height of the basin was slowly reduced and the side curves became inconspicuous and the rounded edge was transformed into a conspicuous wheel. This wheel which supports the wide phalaka, reflects the wheel-shaped capital and contains the same beaded-hangings on the outer surface of the rim.
3. In the post-Hoyasale period the idal undergoes a considerable transformation again. It takes the shape of a flower and its side curves slope down subtly and the rim appears to have a series of indentations. It gives a picture of a lotus flower with the petals dropping down outwardly. This type of idal is popular in the later-Chōla, Vijayanagar and Madura epochs and it does not appear earlier than the 14th century.

The Corbels.

The architectural unit which crowns the abacus is

1. Ibid.

called a bōḍigai or a corbel. Like the rest of the pillar, the corbel has also undergone a transformation in different periods of history. A fascinating sketch-study has been already made by the scholars on the evolution of the corbels of the Dravida temples of Tamil-nāḍ;¹ such a study is yet to be attempted in other parts of South-India and the Deccan.

The monuments of Sravana Belgola offer roughly two varieties of corbels: (a) a simple horizontal corbel called śūḍa-bōḍigai and (b) the four-square corbel. The former variety is found in a large number in the early temples of this place; the latter becomes increasingly popular and almost indispensable in the monuments of 12th century and onwards.

The simple horizontal corbels of Sravana Belgola correspond to the oḥḥā-bōḍigai of the Pallava period.² Here, an horizontal block is cut at 45° or 35° at the lower corners. Before cutting off this angle, the architect marked the stone with a square or rectangular diagram at the corners of this block. When the lower edge was cut off the rest of the right-angled mark remained on the block itself. This mark is not normally found on the corbels of pillars in Tamil-nāḍ, but it is an extremely insignificant factor. The examples for this variety may be found in Sravana Belgola in Chandraprabha, Majjigana, Chāvundarāya and Kattale Basti.

1. Dubrouil, op. cit., Pp. 30 ff; Gravely and Sivaramamurti Jnido, Pp. 16 ff etc.

2. Gravely and Ramachandran, op. cit., figs. 3 in P. 17.

The four-square corbels were created out of a square block of stone. Here also the lower portion of the block has been cut at certain degrees. The profile of these four units of this block are left without any decoration in the pillars found in Śāntiśvara Basti in the north-eastern corner of the enclosure of Chandragiri. Such simple, four-square corbels are found in Pañcharūpa Basti at Kambadahalli and elsewhere. But in the later-Chālukyan and the Hoysala temples, the profiles of these four blocks are decorated with certain motifs, especially with "roller" decorations. We observe such four-square corbels with the "roller" designs on the pillars found in Arkana Basti in Sravana Belgola and Śāntiśvara Basti at Vinayānapura.

Among other characteristics observable in the monuments of Sravana Belgola are the absence of the carved-corbels and the taranga and the pushpa-bōdhiśāla. Even in the pillars found in the nūti, which belong to the modern period, the last variety is missing and only the corbels with the median right-angled projections with the under-side cut at certain degrees, are found.

SECTION — II

CHAPTER — III

The chronology of the
Chandragiri Inscriptions

Introduction.

Thanks to the yeoman service rendered by great Indologists like ~~late~~ L. Rice and R. Narasimhaswami and others who with indefatigable efforts and untiring zeal discovered and published most of the inscriptions of Sravana Belgola, we are now in a position to realize the importance of this place. The epigraphic and the palaeographic data being the sure test regarding the age of the monuments, the efforts of these scholars helped in no small way in ascertaining the chronology of a good number of the monuments. But as the primary interest of these scholars was epigraphy rather than architecture, they showed little interest in discussing the dates of the monuments where epigraphical data was unavailable, except, of course, in an extremely casual way. Secondly, these scholars, more often than not, summarily viewed an entire temple as one unit and did not pay much attention to the transformation that a structure underwent in different periods of history. As a result, a systematic and exhaustive study was never made to ascertain the dates of various monuments; nor any scientific and logical explanations were offered for the conclusions arrived at by them.

Various Sources and Methods.

As is well known, the epigraphical datum is the surest means for ascertaining the date of a monument. It is true, no amount of speculation based on architectural, iconographic data could take us as near the truth as the epigraphic; but, at the same time, it would be wrong to dismiss or under-estimate the use of this data for this purpose.

The present study is based on the realisation of this factor and it is patterned on the following points:

[a] First, the relevant epigraphical data is critically considered. If the ~~data~~ is direct and conclusive, it is taken as a sure testimony, and its verdict is taken as final. When the epigraphs are not explicit and specific, the contents of the epigraphs are analysed and the truth is ascertained through the indirect references. In such cases, wherever it is possible, correlation is attempted with the known facts and inferences are drawn.

[b] Secondly, while arriving at certain conclusions, it is examined whether the reference made to in the epigraph is (1) to the whole monument or only to a part of it; (2) whether the monument, referred to in the inscription, is the same one that exists at present. In case the inscription refers to only a portion of a monument, the enquiry is further pursued in order to ascertain the dates of different portions of the monuments.

[c] Thirdly, where the epigraphical data is completely absent, an effort is made to fix the chronology on the architectural, iconographic characteristics and other details. Conclusions arrived at through this method are not naturally specific and final, but general and approximate. While the epigraphical data helps us to ascertain the exact date of the construction of a temple or the consecration of a deity, the architectural and iconographic data guides us merely to come to a broad understanding of an epoch or a dynasty to which a monument may be attributed. This process, though limited in its range and value, is the only method through which the epoch to which the monument belongs to, will have to be ascertained. Here also, through

a correlation of various kinds of data, it is possible to come to a broad understanding. In the cases where even this is not possible, the date and the details of the monuments are lost for ever, unless a chance discovery resurrects the whole issue and moves once again the world of numismatists into a new enquiry. The present author was fortunate enough to come across some such revealing data. Some of the inscriptions brought to light in the present study throw an interesting light on the monuments and help us to fix their dates with a fair degree of confidence.¹ ^{in spite of} all these efforts, the chronology of all monuments of Ravana Golgha could not be fixed with accuracy, and should not be taken as final. However, the problems connected with such monuments would be discussed thoroughly and plausible solutions would be given.

THE BASTIS OF CHANDRAGIRI

For the sake of convenience, this study will be divided into two parts: (1) the chronology of Chandragiri monuments is dealt with in the present Chapter; and (2) the chronology of the rest of the monuments - those on Vindhyagiri and in the town and the neighbouring area is taken up in the next Chapter.

Bhadrabāhu Basti.

As in most of the holy centres of India, Chandragiri is associated, through a legendary account, with a heavy antiquity. The legends and myths about this hill are so popular and strong that they have almost attained the level of historical truth. As a result, to a critical student of history, it is embarrassing to-day either to reject or

1. See App. No. I.

accept them in toto. As myths and legends have their own value in history, they will have to be considered here along with other sources.

There is an unostentatious structure to the east of Lakki-Mone which is named after the well-known Jain saint Bhadrabahu. The structure itself has no architectural or aesthetic value; but traditions attribute it to a remote period and connect it with Bhadrabahu, the preceptor of Chandragupta Maurya. This tradition cannot be dismissed away summarily, since the literary and epigraphical sources of a later period have confirmed it. This tradition, as it occurs in inscriptions and literary works, has been discussed by the scholars,¹ and it is needless to repeat it here.

Whatever may be the validity of this tradition, that the basti on Chandragiri became the basis of belief in this tradition cannot be questioned. Though literary works from the 10th century onwards record it in detail, the inscriptions record the tradition as early as about 600 A.D.² (This clearly points out that by about 600 A.D.) the tradition was already well-known. But this tradition, which stands as a background for the present Bhadrabahu Basti, cannot summarily lead us to the conclusion that the latter structure was erected in about the (third century B.C.) We have no trace of positive evidence on Chandragiri, so far known, which takes the antiquity of the place earlier (than 600 A.D.)

1. EO II, Introduction Pp. 33 ff.

2. EO II, no 1.

To start with, when Bhadrabāhu came to Kalbappa, there was in all probability, nothing but a natural rock-shed under which the guni and his disciple took shelter and lived. When the guni attained his śaśāhi, either his immediate disciple or some one later, carved the marks of his feet and worshipped them. In course of time, when the tradition began to spread far and wide and the place, where this saint had stayed (or supposed to have ~~had~~ stayed), gained in importance, attempts were made to carve inscriptions and to erect structures. One such inscription was carved in about 1100 A.D. stating that a certain Jinachandra bowed to the feet of Bhadrabāhusvāmi.¹ (The side-wall on the western portion probably rose only in a later (?) period.) The portico of the basti was an addition made very recently when some repairs were undertaken.² In view of these complexities and uncertainties, it may be said that today we have very little that is original, in this structure, excepting, probably, the foot-prints (?). Even the date of the carving of these foot-prints cannot be taken back to the days of Bhadrabāhu or Chandragupta with certainty. Moreover, as this structure has no architectural or aesthetic

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1. NO II, SB 163 (71) This inscription is not seen now. It is supposed to have been erased or destroyed during the course of a repair made some decades ago.
 2. When ~~the late~~ Harasinhachar redited the inscription of this place in the year 1923 the renovation had already taken place.

merits, further discussion on these points would be uncalled for. ~~However~~, No definite date could be fixed for this structure.

Chandragupta Basti.

Closely connected with the above tradition is a small basti called after Chandragupta^{Maurya}. It has been guessed that the date of the original structure might go back to 9th or 10th century A.D.¹ But no reasons have been given to justify this surmise. Let us examine this problem in detail.

According to the tradition, Chandragupta who accompanied his guru, Bhadrabāhu, is said to have tended the latter till his death, ^{and then after} carved his foot-prints and worshipped them. Most of the accounts - either literary or epigraphical - do not state that he built a basti, nor that any one else built it in his memory immediately after his death.² But just as the memory of the visit of Bhadrabāhu was celebrated by carving his foot-prints and by erecting a cave, the memory of Chandragupta was also celebrated by designating the hill as Chandragiri and by

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1. Gravans Belgola (Kannada), P. 33.
 2. According to the 19th century work of questionable authenticity, called Pājāvalīkṛte, the grandson of Chandragupta came to worship the feet of Bhadrabāhu and to pay respect to this place where his grandfather had lived. He is said to have built some Jain temple and founded a city called Belgola. Pājāvalīkṛte by Uvachandra Ma. in K2I, Pg. 142 ff.

constructing a basti after his name.¹

Considering the size of the basti (Pl. VII, b) and its architectural characteristics, it is undeniable that this structure appears to be one of the earliest built on the hill. The height of the structure is about 6½' and it imitates the early cave temples in all respects excepting their massiveness. There are no piers within, though pilasters are found on the walls. As in rock-cut temples, the towers (Pl. VII, a) of this temple are simple and rise immediately above the roof. They are square and carry semi-circular arch-motifs at all the four sides. This motif, boldly executed with ornamental designs, appears to indicate an advancement over the square sikhara of Saṅgamāvara temple at Pattadakal of early 8th century A.D.² In the kapota also we have some interesting motifs which deserve a careful examination. Here, the roll-cornice carries the ghaṭiya-windows or kūṭya. These kūṭya have been crowned by peculiar triangular heads and not by the kīrtimukha faces. Secondly, the windows are hollow and devoid of decorative figures or heads. This feature, though distinct in its own way, stands in contrast to the kūṭya with kīrtimukha heads which are supposed to have become popular from early-Chola period itself³ in the temples of Dravidian order. Hence, the present variety found on Chandragiri could be assigned to pre-Chola period. Moreover, in the early-Dravidian temples, there is a row of gandharyas at the underside of the cornices; but

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1. The name 'Chandragupta Basti' does not occur in the inscriptions.
 2. Gravely P.H. and Karackandran T.N. "The Three Main Styles etc.", Pl. II, fig. 2.
 3. Dubreuil, Dravidian Architecture, fig. 32, P.44.

this row becomes a row of hansas or swans from the 7th century onwards.¹ The latter are found at the underside of the cornices of this basti.

The decorative details such as rañjaras and āśātes and the Kudvestambhas have been examined earlier. In the walls of Chandragupta Basti, these three features exhibit their own peculiarities. The rañjaras are without images and without śikharas. The mouldings of the upper section of the pilasters indicate their own peculiarities, which definitely put them prior to all those found in the other structures or bastis on the hill. A broad comparison of the details of these architectural features with those in other temples of the 8th and early 9th centuries elsewhere and with those in the later structures of Chandragiri makes one think that the antiquity of this basti can be pushed at the most to about 9th century.

Unfortunately the images in the three garbhagrihas cells and in the sukhanāsi do not help us much in fixing the chronology. The images in the garbhagriha and those in the sukhanāsi, excepting the standing Yaksha, are not original. They are in broad agreement, in the physiognomical features and decorative details with the Hoysala sculptures.² The standing Yaksha image in the sukhanāsi is unique in many ways. This image is not only different in workmanship but

1. For example, see in the Pallava temples of Mamalla period - Vide., Longhurst op. cit., Pt. II, Pl. VII (A).
2. The inscription on the lītha of the small image in front of Pārsvanāthaswāmy in Chandragupta Basti (Ep. Ind. 33 71 of about 1180) supports this view.

exhibits distinct features even in decorative characteristics. But we have no images whose dates are established or ascertainable with which this sculpture could be compared. But it may be put along with the Yaksha image found in the sukhanāsi of Chandraprabha Basti to about the 9th-10th centuries.)

ADDITIONS AND ALTERATIONS: Now, let us pass on to the additions which this basti received in the subsequent period. As indicated above, most of the images of this basti belong to the Hoysala period. Secondly, the door-frame, the perforated screens which are supposed to depict scenes from the life of Bhadrabahu and Chandragupta, were added during the Hoysala period. This gives an idea that the present sukhanāsi was an outcome of the erection of the door-frame and not an original characteristic of the structure. Moreover the door-frame is worked out with pot-stone, which was the favourite medium of the Hoysala craftsman in this region. The door-jambs and the panels were probably finished by a sculptor called Dāsōja. An inscription bearing this name appears in the third row on the eastern half of the screen. On the palaeographical basis this inscription has been assigned to the middle of the 12th century, when probably, the door-frame and the panels were also completed.¹ Dāsōja also appears as an engraver of an epitaph erected after the death of Jāntala's mother Māchikabbe and her guru, Prabhāchandra-Siddhāntadēva,² in 1145 A.P. In all probability these two inscriptions indicate the same person. In the inscription of 1145 A.P., Dāsōja has been called "son of? Sevanuballara-dēva the sculptor

1. ES II, Introduction P.5.

2. Ibid., CB 140.

Rānōja". Though it is difficult to make out the exact meaning of this phrase, it establishes beyond doubt that this Dāsōja was different from another famous sculptor Dāsōja who lived in the same century and worked on the famous temple of Channakēśya at Belūr and other temples at Kunikatte, etc. The latter was called "Balligrāma Dāsōja" and had a distinctive title of "the smiter of the crowd of titled-sculptors".¹

In conclusion, we may summarise as follows:

- a. The original structure of Chandragupta basti, in all probability, seems to have been erected in about ^{11th} 9th century.
- b. Secondly, the present structure appears to be not complete in itself, but only a portion of the original structure.
- c. Thirdly, most of the images in the three cells and in the present guthanēsi - excluding the image of Śarvāṇa Yakṣa - appear to be the works of the 12th century.
- d. Lastly, the screen panels and the door-jambo were later (in about the middle of the 12th century) added to the structure, and they were the works of a sculptor called Dāsōja.

1. SC V, Bl. 34, 36, 37, etc. At Kunikatte he is mentioned as an engraver, but it appears probable that he worked as a sculptor there also - Vide., SC V, Ak 52.

Chandraprabha Basti.

At the back of Sānana Basti and a few yards from No. 2 - Pārśvanātha Basti is a low-roofed small temple called Chandraprabha Basti. Writing on the chronolog. of this Basti, Narasimhachar tried to identify the temple with the help of an inscription found on a rock near the basti and said that it "this temple would be one of the oldest on the hill, its period being about 800".¹ The inscription, to which Narasimhachar has referred is not within the temple, nor on it, but it is found about a few feet away and is written on the rock-bed. As we have already pointed out elsewhere, Chandragiri is a vast rock-bed on which a number of inscriptions have been engraved and a number of temples have been erected. Within a space of about 150 yards about a dozen temples, half a dozen mantaps are built; while hundreds of inscriptions cluster and jostle at every yard or foot. This inscription which is about 7' to the north west of the navaranga wall of the basti reads as "Sīvanārāya-basadi" or the 'basadi of Sivanara'. On palaeography of this record, Sivamara of this record is identified with the Janga king of that name who ruled round about 800 A.D. There is always a great amount of risk in identifying the names found in such small labels with the well-known personalities of history, and more so in identifying the existing monument always with well-known persons. Seldom did the rulers themselves build temples - and though instances for and against this contention could be searched out - it is always reasonable to have a certain amount of restraint over the conclusion

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1. AG II, Introduction Pp. 5 ff. This inscription is actually on a rock about 7' away from the outer wall of the navaranga of the basti. Scholars have often mistaken it to be an inscription in the navaranga of this basti.

drawn from such evidences. In the present case, Śivanāra of our inscription may or may not be the Gaṅga Kīṁ of that name. But a more serious doubt is the identification of the Śivanāra Basti with the Chandraprabha Basti. It is usually customary to have an inscription engraved either on any part of the temple or on a specially erected pillar for it. Even assuming that inscriptions were carved on a nearby rock surface, it requires a more definite proof to show that the inscription makes the reference to the same basti which now stands there. However, these could be found in the architectural and iconographical details.

Harasimhaachar's one strong feeling was "the position of the epigraph and... the absence of any other building near it".¹ These are, indeed, two strong evidences in favour of the identification of the present structure with the one mentioned in the inscription. Fortunately, the pillars and the images found in the temple appear to throw some light on the date of this basti. The pillars in the garbhagriha are octagonal and proto-bell-shaped. The śākhā-bhāgī which sits over the pillar resembles the brackets normally found in the early-Chōla period.² But these architectural evidences are not enough to warrant a conclusion. Moreover, the images found in the garbhagriha and sukhanāli throw some interesting light on this aspect. These images are in sharp contrast, in decorative details and physiognomical features, to the rest of the sculptures on the hill. Of the three images

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1. SC II, Introduction P.3.
 2. Dubrevil, op. cit., P.41;
Gravelly and G/Avanapurti,
op. cit., P.17.

found in Ghondraprabha Basti, the image of Yakshi (Pl. lvi, b) provides ~~a-great-many~~ details for our study. Such images of Yakshi are not come across in any other Bastis of Karnataka, excepting in the Pañchakūta Basti at Kambadahalli.¹ The Yakshi in the Adinatha Basti in Kambadahalli broadly agrees in physiognomical features with our sculpture. The U-shaped face, the protruded portion of the chin, the flat fore-head, the extremely slender waist with the waistline on the navel and the portion below the navel slightly protruded with a verticle line running straight below the navel, the round huge breasts with nipples looking slightly upwards form common features in both. Of the decorative elements the śiraś-chakra, the karandā-makuta, the armlets, the rippled long-diaphanous undergarment reaching to the ankles, broadly agree with each other. The necklaces are much simpler in both, compared to the Hoysala sculptures, but of the two, one at Kambadahalli wears a finely worked-out Kanthi. Both the sculptures have the suvarṇaśikhaśakā with stringed-pendants in the centre. A comparison of the physiognomical features and the decorative details of these sculptures with those of the sculptures of the early-Chola period² convinces us that they are coeval in time, though they might have been carved by different rūvāries. But whether these rūvāries were patronised by the Gangas or the Rashtrakutas one will never be able to know. However, on the strength of these evidences, we may say that this temple is contemporary with the Pañchakūta Basti and fix ^{the} date between the 9th and the 10th centuries.

1. MAJ 1959, Pl. VIII, 2 and 3.

2. Sivaramamurti, C. South-Indian Bronzes
Pp. 20 ff.

Jāntinātha, Majjigana and No.2 - Pārovanātha Bastis.

The dates of these bastis are shrouded in mystery. None of these reveals any architectural details. They are all rectangular and plain structures with no decorative motifs on the walls. Of these, Jāntinātha Basti and No.2 Pārovanātha are devoid of even piers, and the pilasters. In Majjigana Basti there are bell-shaped pillars which are slightly advanced over the pillars of Chandraprabha Basti. There are no independent Yaksha and Yakshi sculptures in this temple. However, Majjigana Basti appears to be later than Chandraprabha Basti and much nearer, in chronology, to Chāvundarāya Basti. Of the remaining two, the date of the Jāntinātha Basti cannot be ascertained at all, whereas that of No.2 Pārovanātha could be guessed from the workmanship of the door-jambs and the sculptures. The door-jambs exhibit features which appear to be much nearer to the Chālukyan works. Even the image cannot be later than the 11th century. However, we may tentatively place the two structures to any year between the later part of the 10th century and the later part of the 11th century. The only reasonable ground in support of this contention is that these images in these bastis differ from the other bastis on the hill examined above, and from those which were built under the Hoysalas in the 12th century.

Chāvundarāya Basti.

Chāvundarāya Basti is obviously the most ornate and one of the biggest and most important temples on the hill. As the name indicates, it is connected with Chāvundarāya, the great minister of the Ganga king Nīchanalla, who caused the colossal Gomāṭa to be made. The local traditions favour the view that this basti was built by him. To support

this, we have two brief inscriptions on the upper cornice of the adhiṣṭhāna of the eastern wall. The two inscriptions are identical and read: "Śrī-Chāvundarāja-janmādiside" or 'Chāvundarāja caused (this) to be made'.² Narasimhaachar assigned these inscriptions to about 982 A.D. This has been, more or less, accepted by the later scholars.

The basis on which E. Narasimhaachar assigned the epigraph to about 982 A.D. is unknown; and the reasons which he had to put this inscription earlier by one year than the other inscription of Chavundaraja engraved on the ant-hill of Gomata is also not clear. But, while assigning them to their respective dates, the scholar somehow seems to have unnoticed the difference in the palaeography which these records present.

Palaeographic evidence, like architectural and iconographic evidences, merely helps us to ascertain the epoch, period or the dynasty to which a record belongs, but it never helps us to ascertain the exact

1. AG II, LB 122 (See Pl. LXVIII facing P. 48 of Transliteration.)

year of a record. Hence, the assignment of certain records exact to the year - as made by Narasimhaiah - cannot be taken as conclusive unless they agree with the known facts of more explicit nature. Hence, it is felt imperative, here, to analyse the chronology of these records in the light of the well-known palaeographical data.

A detailed study of the palaeography of these two inscriptions is made elsewhere¹ and its results may be noted here. The two identical inscriptions found on the adhishthāna of Chāvundarāya Basti are much later in date compared to the ant-hill inscription of Chāvundarāya. While the latter inscription palaeographically agrees with the other 10th century inscriptions of the Ganga period, the former two appear to be not earlier than the 11th century. Hence, it may be said, that the two inscriptions engraved on the adhishthāna were probably engraved in the 11th century either immediately after the completion of the construction of this Basti or some time later.

There is one more inscription on the pedestal of the image in the upper storey (or the gubhānāsi of the tower) of Chāvundarāya Basti.² It says:

1. App. No. VII, 1.

2. EO II, SB 121 (67).

Jina-grīhamāñ Belgolādōl=jannan=elliañ Pogaḷe mantri-
Chāmunḍana nandan(a)¹polavin māḍisidañ Jina-
dēvanan=Ajita-guṇipara guḍḍaṃ

This has been translated into English as: "Jinadēvaṇa, son of the minister Chāmunḍa and the lay disciple of the lord of sages Ajitasēra, caused to be made, with pleasure, a Jaina temple at Belgola to the acclamation of all the people".² The inscription lends itself to be interpreted in another way: "The Jaina temple was caused to be made at

1. The word nandanapolavin is split up by Varadachar as nandanap=olavin (Prathamā vibhakti), but it could be more accurately split up as nandanana=olavin (Ekadhi-vibhakti) in which case, the identification of Jinadēvaṇa would be the subordinate of the son of Chāvundarāya. This is justified by one other reason also. If we have to identify Jinadēvaṇa as the son of Chāvundarāya, the name of the former should have been immediately followed by the latter. There is one more aspect which is to be noted here. Here the expression 'son' may convey the literal meaning or it could have been used in the sense of a subordinate.

2. Ibid., P. 30 (Translation)

Bolgola, to the acclamation of all people, by the graceful consent of the son of minister Chāvundarāya, by Jinadēva, the lay disciple of the lord of sages Ajitasēna".

This inscription has been assigned to about 990 A.D., by the epigraphist. In the light of the discussion made on the palaeography of the inscription no. 122 above, it is to be assumed that even this inscription could be assigned to a period later than the 11th century. However, as Jinadevāna is referred to as the lay-disciple of Ajitasēna-munipa (and though the last date of this guru is unknown) the inscription cannot be pushed to a much later date. So far, scholars *thought* that the basti was actually built by Chāvundarāya, and that the upper storey was added ^{by} his son.¹ There are no architectural traces to prove that the temple was built in two successive stages. A perfect unity (Pl. xi, a and b) in design, plan and workmanship in the upper storey and the main wall at the ground floor clearly support this view. Some of the architectural features and motifs here are borrowed and adopted from the earlier Dravidian structures of the hill - but the workmanship is definitely superior ~~here~~. *However*, this structure does not belong to the time of the Hoysalas, and it is not built in two stages. These points are proved by the sculptures found on the attic of the ground floor and of the upper floor. The attic of the ground floor bears some of the most ornate images (Pl. xx) yet to be met with in any temples of southern Karnataka. These images differ in workmanship, decorative details and the physiognomical features from the Hoysala works. They *seem to exhibit* an influence of the Chōla- and later Chālukyan workmanship. However, these sculptures

1. Ibid., Introduction P.6. Moreover neither in the inscriptions nor in Chāvundarāyapurāṇa the son of Chāvundarāya is mentioned.

and the workmanship of the upper portions of the pilasters, attic in the two storeys clearly prove that both these units of the temple were built at the same time.

LATER ADDITIONS AND ALTERATIONS: Though the temple could be assigned to about 11th century, like some other bastis on the hill, Chāvundarāya Basti also has received some additions in the subsequent periods. But no substantial architectural alterations or additions seem to have taken place here. The pillars in the porch are cylindrical and bell-shaped. The uvāpītha has a central vertical nose, while the capital imitates a disc. The abacus and the corbel also exhibit the shape of a wheel with horizontal lines and roller-designed-four-square-brackets, respectively. This feature is obviously found more commonly in the Hoysala period and a relevant example which broadly resembles these pillars is found in the Mahānavami sanctum on the same hill. But the strength and grace that mark the latter pillars are lacking in the pillars of Chāvundarāya Basti. However, they could be assigned to the Hoysala period, though it is difficult to fix their exact date.

While the structural alterations and additions are least conspicuous in the basti, it is not the case in regard to the images. Excluding, probably, the image of Paravānatha on the upper storey, none of the images enshrined in the temple, is original. The image in the garbhagriha, according to the inscription on its pedestal,¹ originally belonged to a basti called Trailokyarañjana or Boppana-Chaityālaya. This inscription of which some portion had escaped the attention of the early scholars, has been now re-examined and edited

1. No. 2 - App. I.

in the present study. According to the inscription, Gaṅgerāja's son Ēchapa built the above Jinālaya in which the present image was enshrined. In addition to this information, it is now known that the image was finished by Gaṅgāchāri-Vardhamānāchāri who was the son of Hoysalāchāri and who carried a distinctive title, "an ornament to the forehead of the titled sculptors". This sculptor was known so far as an engraver¹ and was either called as Gaṅgachari or Vardhamānāchāri.² He was active between 1115 and 1129, though one of the inscriptions engraved by him is doubtfully assigned to about 1179. The latter date is obviously a mistake.³

Commenting on the inscription, Narasimachar remarked "that either the image of Neminatha or its pedestal did not originally belong to this basti, but must have been brought here at some subsequent period from the temple founded by Ēchapa..." Here the doubt could be solved by observing the features of this Tīrthanākara and by comparing it with the Tīrthanākara images of the Hoysala period on the hill. In the physiognomical features and other decorative details the present image is in perfect agreement with any of the Hoysala images on the hill. Hence we could presume that the image (along with the pīṭha) was installed in this basti in a later period. When exactly this image was installed in Chāvurāyā basti no one knows. But as the sculptor

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1. DE II, SB 73 (59), 116(44), 117(43), 67(54), 127(47).
 2. More details about this sculptor and Ēchapa are given while editing this inscription - No.2 - App. I.
 3. Ibid.

appears to have lived between 1115 and 1120, we can conclude that the actual carving of this inscription was done some time during this period. Narasimhachar¹ has assigned this inscription to about 1130, but it appears reasonable to shift it earlier by another decade.

Not only does the garbhagriha image exhibit the features of the Hoysala sculptures, but the Yaksha and Yakshini images in the sukhanasi also resemble their counterparts of this period. Hence, all the three images could be assigned to the Hoysala period, to any year between 1115 and 1120 A.D.

Pārśvanātha Basti.

Another ornate temple on Jhundragiri is Pārśvanātha Basti. The date of this basti is also shrouded in mystery. So far, no epigraphical datums have come forth to help us to ascertain the chronology of this basti; nor any effort has been made so far to ascertain its date. Writing on this basti, Narasimhachar remarked, "There is nothing to show when or by whom the temple was erected".²

In the absence of a direct epigraphical evidence we have to seek the help of the architectural and iconographic features and the indirect references occurring in the inscriptions. As observed elsewhere, the basti exhibits the architectural features which are later than those of the

1. Ibid.

2. EO II, Introduction p.3.

Chāvuṇḍarāya Basti. The dentils in the cornice, the elevation of the Pañjaras and the Kōshṭhas with the miniature śikharas, the designing of the wall on the pattern of the recesses and projections, the moulding of the upper part of the pilasters and above all, the workmanship of the Karṇāṭa - all these indicate a great progress over the Dravidian bastis of this hill and elsewhere. Moreover, the piers inside, with vertical heads on the upāpīṭha, the bell shaped-shafts, the wheel-capital and an expanding-abacus bring the pillar nearer to the Hoysala pillars. A comparison of the piers of this temple with the piers of the Pāśvanātha Basti (Aregal Basti) at Jinanāthapura definitely confirms this assumption. Apart from these architectural features, we may also note here the iconographic features of the standing Īrthanakara. The physiognomical features, especially the slim portion below the waist, are in contrast with those of the great Gomāṭa image and of the Sāntinātha image of Vināyagiri and Chandraḡiri respectively. But a comparison of this image with the one found in Pāśvanātha Basti at Dōrasamudra indicates their broad agreement. Hence, it may be assumed that this basti of Pāśvanātha may also fall into the Hoysala group of Bastis.

This conjecture is also supported to a large extent, by some references occurring in the inscriptions. The bastis built for Pāśvanātha in Śravaṇa Belgola are not many - and the most conspicuous of these bastis is the present one. If the inscriptions refer to the contributions or renovations of a Pāśvanātha Basti of Belgola, they could be taken to be references made to this; and if the details of the record agree with the details of the present basti, this identification will have to be regarded as established beyond doubt.

There are two records which deserve special attention here:

1 One of the inscriptions while recounting the achievements of minister Nāgaśēva says, that he "caused to be made a dancing hall and a stone pavement in front of god Pārśva".¹ The same inscription in the next sentence calls the structure as Kamatha-Pārśvadēva Sasadi.² The inscription is dated 1195.A.D. Nagaśēva of this inscription is none else but the one who built Nagara-Jinālaya in the town. He is said to have erected an epitaph to his guru Nayaśīrti-Jīdhāntadēva, according to the same inscription cited above.

That all these claims of Nāgaśēva are not entirely unfounded is proved by the presence of his works. The epitaph which he erected to his guru is situated in one of the Mahānavami-pantaps.³ The pantap is situated at the right

1. HC II, SB 335 (130)

2. There are two Pārśvanātha Bastis on Chandragiri. The one called Lupārśva is actually Pārśvanātha, but the temple is extremely inornate and does not possess the description found in the inscriptions. Another basti in the town, "Akkana - esti", is also a Pārśvanātha Basti, but it is never referred to in the latter name in any of the inscriptions. It is called only Akkana Basti in all inscriptions.

3. Ibid., SB.

side (south-west) of Fārvanātha Basti. It is probably this person who renovated or added the navaraj hall and the front porch of Fārvanātha and all the elaborate stone pavements and steps which lead to the gānastambha at present. Originally this pavement should have been more conspicuous; and when the gānastambha was erected in the 17th century, a part of it must have been undermined or destroyed.

E There is another inscription in Śravana Belgola which mentions a contribution made to Ummatādēva, Kamatha Fārvadēva and Bhaṇḍārāyya's Basti (Bhaṇḍāri Basti), by the gaṇḍu-narajal of Belugola¹. This inscription, which is dated 1296, does not give us more information, but it confirms the existence of a Kamatha-Fārvadēva Basti in Śravana Belgola by listing it along with Ummatā and Bhaṇḍāri Basti.

As we have already seen above that Nāgādēva's inscription calls it both as Parava and Kamatha. According to Jaina Purāṇas Kamatha, the enemy of Ārve tried to disturb the latter when he was meditating. This led the Disciples of Parava - Dharaṇendra and Padmāvatī to rise from the underworld and protect the Jina. The great serpent that raises at the back and spreads its hood over the lord is to be identified with that of Dharaṇendra. The sculptures at the basement of the image probably indicate these incidents.

If these inscriptions have relevance to the Fārvanātha Basti, we can say with definiteness that the basti was in existence in 1195, and probably a part of it was renovated or added to, in the latter year. However, the

1. Id., SE 347 (137b)

date of this basti can be fixed, with a great measure of confidence, to the early part of the 13th century. There is also an inscription in the navaranga of this basti which records the death of Mallishēna-Maladhāri and it is dated 1129 A.D.¹ This inscription seems to have been re-erected or replaced in this cell during the time of Nagadeva. The navaranga portion of the outer-wall indicates a difference in workmanship from the rest of the basti, thus confirming what has been mentioned in the inscription.

Kattale Basti.

Kattale-Basti is the largest of the bastis now found on this hill. A part of it covers the left wall of Pārśvanātha Basti and the entrance to Chandragupta Basti. This basti has undergone many alterations in the recent period. Fortunately, we have the evidence of an epigraph on the pīṭha of the Tirthankara image in the sambhārāgāra,² which throws enough light on the date of the original structure. According to this undated inscription, Gaṅgarāja, the great Jaina general of the Hoysala Emperor Vishnuvardhana, built it for his mother Pōchikavve. Though it is not clear whether it was erected in her memory or on her behalf, it could be assumed that in all probability Gaṅgarāja built it on behalf of his mother during her life time. Otherwise, the inscription could have stated that the basti was built for her welfare in the other world: "parokṣa-vinaya-kāraṇa-kāra" as is normally done. There is one more inscription which helps us to ascertain the date of the death of Pōchikavve. According to this inscription, she attained her end through

1. RU II, SB 67 (54).

2. Ibid., SB 70 (54).

śaillōkhaṇa in 1120 A.D.¹ Narasimhachar has assigned the inscription engraved on the pīṭha of the garbhagrīha image of the Kattale Basti to about 1118 A.D. and on the basis of this he has assigned the temple also to the same year. [A dated inscription² near Jasana Basti says that Jangaraja donated the village Parama for the services of the basti built by his mother and his wife in 1118 A.D. Hence it could be assumed that in 1118 A.D. Kattale Basti was already in existence. Hence, it could be assigned to a date little earlier than 1118 A.D.]

As stated above, the basti has undergone many changes and very recently the garbhagrīha-sukhanāsi walls have been completely rebuilt. According to an old drawing³ preserved in the mutt, originally the basti had an upper storey. This is confirmed by the flight of steps found now at the left side which leads to the upper storey.

The original temple probably consisted of the present garbhagrīha with the circumambulatory passage and the navaranga. The pillars in the navaranga are not only well-executed but are also varied. They appear to be an improvement over the bell-shaped-pillars of Jhāvundarāya Basti and they exhibit the Hoysala features. But the front pillared-hall and the porch are of recent origin. This portion is very clumsily conceived and badly executed. The hall has not only spoiled the original order of the group of temples here, but has harmed the left wall of Kāśvanātha Basti and the entrance of Chandragupta Basti. According to the statement recorded earlier by Narasimhachar, this hall was constructed

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1. Ibid., SB 118 (44).
 2. Ibid., SB 73 (59).
 3. Ibid., Introduction P.4.

by the Mysore royal family.¹

Of the images of this basti, the Nirtashkara and the garbhagriha and those of Yaksha and Yakshini in the sukhonāsi are original. They agree in workmanship and decorative details with the Hoysala images of Chāvundarāya Basti and elsewhere. But the Kohētrapāla, which is kept in the pillar-hall is a later image. The basement of this image was originally an inscriptional slab of the Hoysala period, but it has been cut and remodelled to suit the purpose of a pītha, probably in some later period. A part of this inscription was earlier noticed by the epigraphists.² But no details were available from this record excepting the praise of some Jain gurus. It was assigned by them to about 1145 A.D. The present author re-examined this inscription and noted the most important portion of this inscription.³ / It is an epitaph erected in memory of a Jain guru Bhānukīrti by Bāganabbe. / This lady was none else but the wife of Banna and mother of Chhana. Banna was as is well known, the older brother of Gaṅgarāja. / Thus the inscription clearly establishes a relationship between Bāganabbe and Gaṅgarāja, but whether this inscription has anything to do with the present Kattale Basti, no one will be able to say. ✓

It is probably relevant here to mention one more inscription discovered by the present author which is connected with Gaṅgarāja and probably with the basti.⁴ This inscription

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1. Ibid.
 2. EC II, SB 72.
 3. No. 1 - App. I.
 4. No. 4 - App. I.

is unique as it is carved on the surface of a gypsum coating on a stone. The characters are genuine 12th century ones. It probably formed part of the original structure of Kattale Basti, but when renovation was undertaken and a part of the structure was pulled out and replaced by a new structure, the present inscription was mixed up with the rubble that is still there at the western side of the basti. Originally it was a long inscription, but due to ravages it has undergone, the most important portion of the inscription is erased. What remains is a praise of the services of Gangarāja and a mention of him as the lay disciple of Subhachandra Siddhanta Deva. We do not know whether he erected this inscription after constructing the Kattale Basti.

Uśana Basti.

Uśana Basti which stands to the south of Chāvundarāya Basti broadly indicates an imitation of the latter structure in architectural details. Probably the architects borrowed their models from the latter basti, as it was already in existence. If there were no epigraphical evidences one could have classed it along with Chāvundarāya Basti and assigned it to the same date. Fortunately, we have a brief inscription on the pedestal of the Nīrtanākara image in the garbhagriha which states that this temple of Indira-Kulāgraha (the abode of Lakshmi) was caused to be erected by the general Janga who was the lay disciple of Subhachandra-Siddhanta-deva.¹ The inscription and the temple have been assigned by Narasimhaachar to about 1117 A.D. Another

1. IC II, 33 74 (65).

inscription of 1118¹ which stands at the eastern outer wall of this basti, states that Gaṅgarāja after defeating the Chālukyan emperor in the famous battle of Kannegai, received the village Parama from his lord and "granted the same to provide for worship in the Jaina temples lovingly erected by his mother Pōcheladēvi (Kattale Basti) and his wife Lakṣmī-dēvi (raḍu Katte Basti)". Obviously, this inscription makes no reference to Indrakalāgrīha and it appears to bear no connection with Śāsana Basti, though it is now kept there. Narasimhachar took for granted that the gift was also given to Śāsana Basti. But it appears more reasonable to think that in 1118 A.D. the present structure (of Śāsana Basti) had not yet been erected by Gaṅgarāja. Hence the date of this basti and the inscription found on the pedestal of the image may be put to some time later than 1118.

raḍu-Katte Basti.

raḍu-Katte Basti is another monument of the Hoysala period. The chronology of this monument can be ascertained from the inscription engraved on the pedestal of the image enshrined in the garbhagrīha of this basti.² It says that Lakṣmī, wife of Gaṅgarāja and a lay disciple of Śaṅkha-chandra-Siddhāntadeva, caused this basti to be made. The inscription has been assigned to about 1118, and on the basis of this, the date of the temple has also been fixed at about 1118 A.D.

1. Ibid., SB 73 (59).

2. Ibid., SB 130 (63).

Lakshmi appears in a number of inscriptions of Javara Bolgala, and she has been called Lakkalo, Lakkuvve, Lakshmidēvi, and Lakshmanābika and Lakshminati-dandanāyakitī. ✓
 As she died in 1121 A.D.¹ she must have erected this basti earlier than that year. But this date could be further ascertained from the indirect references she made to by a dated inscription. An inscription standing against the eastern wall of Sāsana Basti, referred to while examining the date of Sāsana Basti, mentions this basti.² As the date of this inscription is given as 1118 A.D. it may be presumed that this structure was built by Lakshmi earlier than 1118. However, no other basti or this name has been found so far. Hence, the basti could be assigned to 1118 A.D.

Javatigandhāvarana Basti.

The chronology of the Javatigandhāvarana Basti could be ascertained from the two epigraphs of this place. One of them is inscribed on the pedestal of the Rīrtanākara³ while the other is found on the stone slab erected at the side of the same basti.⁴ Of the two, the latter not only mentions the name of the basti, but also gives the exact date of its erection.

The basti was according to these two inscriptions, built by the senior queen of Vishnuvardhana, Jāntalādēvi. ✓
 She was the most famous of the queens of Vishnuvardhana.

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1. Ibid., pp 128 (48).
 2. Ibid., pp 73 (59), P.39 of Translation section.
 3. Ibid., pp 131 (62).
 4. Ibid., pp 132 (56).

Though her father was a follower of Śiva, she and her mother were the followers of Jina. She was one of the best accomplished ladies that appear in the inscriptions of Karnatak. Another inscription of Śravya Belgola mentions that she died in 1131 at Śivaganga.¹ She had a distinctive title or epithet called "śayatisandhāvarana" (a sitting elephant to co-wives) after which the present basti has been called.

The basti was built, according to the inscription, in 1123 A.D.

Tērina Basti.

Tērina Basti belongs to the same Hoysala period and was built by the relatives of Gaṅgarāja during the time of the Hoysala king, Viṣṇuvarādhana. According to an inscription found in the upper portion of the mandara found in front of the basti,² it was built by dāchikabbe and śāntikabbe, mothers of the royal merchants, hoysala-setti and nēmi-setti respectively. The inscription itself states that the basti as well as the mandara were erected in 1117 A.D.

It is interesting to observe that hoysala-setti, the royal merchant is connected with Gaṅgarāja through the latter's wife, Lakṣmīdēvi. Lakṣmīdēvi had a sister called Donati (for whom Gaṅgarāja and Lakṣmī erected an epitaph in Śravya Belgola), and she built the Prīkūṭa-sinālaya in Hosaholalu. Her husband was hoysala-setti who is mentioned as the Paṭṭanasvāmi of Dōrasamudra, and both of

1. AC II, 3B 143 (53).

2. Ibid., 3B 137.

them are mentioned as the lay disciples of Subhachandra Siddhanta Dēva.¹ Since Poysala setti, who is referred to in these two inscriptions, is one and the same, we may state that Tērina Basti was erected by one of the relatives of Gaṅgarāja.

Jāntiśvara Basti.

Jāntiśvara Basti is the last of the Moysala group of bastis, but its date and author were unknown so far. ✓
 Remarking on this basti Narasimhachar said that, "it is not known when or by whom the temple was founded".²

This problem has been solved in the present study on the basis of an inscription discovered by the present author. This inscription is engraved on the pedestal of the Tirthankara image in the garbhagriha of this basti.

According to it³ the basti was caused to be constructed and the image made by Hiri-Eshinaya, son of Hiri-Bomana. The latter is mentioned as the brother of Gaṅgappayya (Gaṅgarāja) and his guru was Subhachandra-Siddhanta Dēva. Of these, Gaṅgappayya and his guru Subhachandra-Siddhanta Dēva are well-known through a number of inscriptions. Gaṅgarāja

1. IG IV, Kr. 4. The husband of Dēvati is mentioned as the royal merchant Chāsunda in another Sravana Belgola inscription BB (129 (49)). In the present inscription, Poysala-setti is said to be "having the second name of Chāsunda". He is also called Melabi setti in the same inscription.
2. IG II, Introduction P.8.
3. No. 3 - App. I

had an elder brother or piriyanga named Banna. The latter had a son by Bāgarabhu who was named Ēcha. The latter is said to have "caused to be erected in Kōpapa, Belgola and other holy places Jina temples..."¹ This Ēcha was different from another Ēchapa who was the son of Gangaraja who built Beppapa-Chaityālaya.² To distinguish these two cousin-brothers who had identical names, the son of Bannapa was called senior-Ēchapa in the newly discovered inscription. Ēcha, son of Banna, was so far known by only one record in which it has been stated that he built bastis in Śravaṇa Belgola and elsewhere. So far, the exact temple which he had built was unknown. With the help of the present inscription, we are now able to identify it with the Sāntiśvara Basti. Secondly, the actual name of the Ġrthankara installed in the garbhagriha was more a conjecture than a fact all these days. The present inscription confirms the name of the Ġrthankara as Sāntinātha.

As regards the date of the temple, though no light is thrown directly by the inscription, it could be ascertained indirectly from it. As known from another inscription on the hill, Ēchapa died in about 1135 A.D.³ Hence, the basti could not be later than 1135. But the appearance of the name of Gangaraja and the Jaina guru Subhachandra makes us push the date to a still earlier period. As this guru died in 1123 A.D.,⁴ the basti could have been built earlier than this date. Hence, we can roughly assign it to about 1110 A.D.

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1. EC II, SB 384 (144).
 2. No. 2 - App. I.
 3. EC II, SB 384.
 4. Ibid., SB 117 (43).

As Terina Basti, which is to the left of this structure, was built in 1117 A.D. and as this is the last of the bastis in that row, the date of this basti must not be naturally earlier than 1117 A.D.

Iruve Brahmādēva Temple.

Before closing this study on the chronology of the bastis of Chandragiri, let us examine the date of one other basti which is situated to the north of the enclosure. Though this is an insignificant structure, this is one of the earliest temples of the hill. According to one of the two inscriptions found on the door-jamb of the temple,¹ a certain lady is said to have erected this temple in about 950 A.D. There is no architectural or iconographic data to contradict or confirm the above date.

Other Monuments of Chandragiri

We have so far, discussed the chronology of the various bastis of Chandragiri, but there are some other monuments of equal interest whose dates are yet to be ascertained. These monuments could be divided into:

- (i) the nishidhi-mantapa,
- (ii) the nānastambha, and
- (iii) a colosseum.

1. Ibid., SB 150 and SB 151, the latter which is now erased contains the following sentence, "... she caused to be made."

(1) The nishidhi-mantapa

The nishidhi-mantapa are the structures erected for housing the nishidhis or epitaphs. The latter are in the form of inscrip^tional slabs or pillars. They are usually located in the centre of the mantapa. Whenever a nishidhi-mantapa houses more than one epitaph, the latter stand side by side. It is interesting to observe that in a single mantapa, the nishidhis belonging to a single family, and more usually those of the blood-relatives, are erected. Some time the spiritual lord of that family is also included. It is not known whether the mantapa was constructed immediately after installing the first epitaph, making prior arrangement for other members of the family, or after the erection of all epitaphs. The former seems to be a probability.

However, the date of the mantapa could be fixed, taking into account the first and the last epitaph of a particular mantapa.

There are totally seven such mantapas on the hill. Some of them are isolated; while others stand side by side as twin-mantapas.

Let us examine them here:

1 The mantapa of India IV: As there is only one epitaph in this mantapa, there is no difficulty in ascertaining its date. This epitaph was erected to celebrate the death of India IV, son of Krishna III of Rāstrakūṭa dynasty. The mantapa and the epitaph were erected in 882 when India IV is mentioned to have died.¹

1. Ep. II, 53 133 (57) and Pl. LXI. This is situated by the side of the entrance of Navatigandhavarana Basti.

2 The mantap of Lakshmidēvi: This mantap accommodates four epitaphs in all. These are of: (1) Dūchaga,¹ brother of Lakshmidēvi, who died in 1113; (2) Mēghachandra-Traividyadēva,² a Jaina saint, who died in 1113; (3) Lakshmidēvi,³ the wife of Gaṅgarāja, who died in 1121 and (4) Dāmatī,⁴ sister of Lakshmidēvi, who died in 1120.

As this mantap houses four epitaphs which fall between 1113 and 1121, its date could be assigned either to 1113 or to any year between 1113 to 1121.

3 The mantap of Gaṅgarāja: This mantap houses an epitaph of Gaṅgarāja's mother Pūchikabbe⁵ who died in 1150 and of his guru, Śubhachandra Vidyānta⁶-dēva who died in 1123. The date of this structure could be confined to one of these dates, most probably to the former one.

1. Ibid., SB 126 (46).
2. Ibid., SB 127 (47).
3. Ibid., SB 128 (48).
4. Ibid., SB 129 (49). The mantap is located to the east of Aradukatte Basti.
5. Ibid., SB 118 (44).
6. Ibid., SB 117 (43). It is to the south of Chavantaraya Basti.

4 The twin mantaps of Sântale: The twin mantaps house the epitaphs all of which belong to the family of Sântale, queen of Vishnuvardhana. The northern mantap contains the epitaph of: (1) Māchikabba,¹ the mother of Sântale who died in 1131; (2) Baladēva,² brother's son of Māchikabba, who died in 1139; and (3) Siṅghayya,³ brother of Māchikabba, who died in 1139. Hence this structure may be assigned to any one of these two dates - either to 1131 or to 1139. The southern mantap has a solitary epitaph. This celebrates the death of Prabhāchandra .īchāntadēva,⁴ a Jaina saint, who died in 1145 A.D. The date of this mantap is obviously 1145 A.D.

5 The Mahānavami mantaps: These are also twin mantaps but each is an independent unit by itself. The southern mantap houses two epitaphs: one of Dēvakīrtipandita-
tadēva⁵ who died in 1163 and the other of Adhyātma-
chandrādēva⁶ who died in 1313. Of these two, the former is

1. Ibid., SB 143 (53).
2. Ibid., SB 142 (52). This inscription is described as the second pillar in this series, but, it is actually the third pillar (from North to South) or the first pillar (from South to North) in this series.
3. Ibid., SB 141 (51). The mantap is to the east of the garbhagriha of Govatigandhāvarana Basti.
4. Ibid., SB 140 (50).
5. Ibid., SB 63 (39) and SB 64 (40).
6. Ibid., SB 63(41). These mantaps are to the north-east of Sāntinūtha Basti - SC II, Pl. XIX.

the original one; the latter is clumsily added in 1311. The mantap, obviously belongs to 1163. The northern structure houses a solitary epitaph of Mayakīrtisāva-mūlānātha, the guru of Halla who died in 1176. Hence, the date of this structure could also be 1176.

(11) The mānastambhas.

The tall free-standing pillars are called mānastambhas.¹ One of them (Pl. ix, a) is standing in front of Pārśvanātha Basti. There is no epigraphical record to prove its date, but the workmanship of the sculptures at the basement of this pillar reveals that it belongs to a much later period than Pārśvanātha Basti. This is supported by a literary work composed by Anantakavi, who, in his Urantīsavaracharite² states that this pillar and the enclosure were erected by Putṭaiya, a Jaina merchant, in the time of Jahke-Dēvarāya-Odeyar of Mysore. Hence, the pillar and the enclosure may be assigned to any year between 1671 - 1704. Another free-standing pillar is called Kūṭe-Brahmādeva pillar. It is near the entrance of the enclosure (Pl. vi, a). An inscription³ engraved on the basement of this pillar commemorates the death of Harasinha II, a Ganga king. The inscription and the pillar could be assigned to 974 when he is stated to have died.

1. App.

2. Cited from IG II, Introduction P.4

3. Idis., 33 59 (38)

(iii) A Colossus.

A free-standing image to the west of Pārśvanātha Basti is popularly called Bharata. It is mistaken for a work of Arīṣṭanēmi. An inscription, engraved on the rock a few feet away from the image, reads that "Arīṣṭanēmi caused to be made..."¹ but it is not known what was exactly caused to be made by him. There appears to be no connection between the image and this inscription. As the image appears to belong to the later part of the 10th century as it broadly agrees in workmanship with the image of Gomāta of Vinḍhyagiri.²

1. Ibid., SB 61 (25).

2. Cf. Pl. XX and Pl. I of
EO II.

CHAPTER -- IV

**The chronology -- Continued
: Monuments of the
Vindhyagiri, town and
the neighbouring villages**

The monuments of Vindhyagiri may be divided into the bastis and the non-bastis. In the first group fall the six or seven structures which enshrine the images of various Tirthankaras; in the second fall the various mantapa and the gate-ways.

Of the *monuments*, the image of Gomata and the surrounding structure are very important. The image of Gomata or Bahubali was got prepared and consecrated by Chavundaraya, a minister under the Ganga king Rajamalla II. But the Sthala-puranas push its date to a remote past and attribute the credit of consecrating it to Chavundaraya.¹ The literary works like Manivamsabhyudaya of Chidanandakavi² and Rajavalikathe of Devachandra³ take back its antiquity to the Epic period. This legendary account is given in various ways in other literary works like Pañchabāna's Bhujabali-charite, Doddaiya's Bhujabali-satakā and Anantakavi's Gomattēśvara-charite.⁴ Some of these works clearly mention that Chavundaraya ultimately "touched up" the image to its present state.

The epigraphs of Sravana Belgola also lend support to the fact that this image was caused to be made by Chavundaraya. The three inscriptions engraved on the uphill of Gomata say that it "was caused to be made by Chavundaraya".⁵ Though these inscriptions do not clearly

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1. IA II, Pp. 130 ff.
 2. BC II, Introduction, Pp. 14 ff.
 3. KRI No. P. 227.
 4. All these works have been cited and they have been discussed by Narasimhachar in BC II, Pp. 14 ff.
 5. BC II, SB 175, 176 and 179.

indicate what exactly was caused to be made by Chāvundarāya, this has been provided by other inscriptions of the later period.¹ The date of the three inscriptions of the ant-hill has been attributed to about 933 on the basis of their palaeography. A literary work,² composed by Chāvundarāya in 978, does not refer to the image; but another work of 993 composed by ^{Ranna} ~~Ranna~~, a contemporary of Chāvundarāya, refers to this image.³

The date of the consecration of this image has already been discussed by various scholars and a majority of them have assigned it to the later part of the 10th century. Dr. Srikantha-
centri⁴ thinks that it was consecrated in 907-8, while Dr. Chamasatri thinks that it was consecrated in 1028 A.D.⁵ But these two appear to be extreme views. Dr. Sarat Chandra Ghoshal⁶ has assigned it to 980, Dr. Govinda Pai⁷ to 981, R. Narasimhachar⁸ to 983 and A.H. Upadhye to 984. But in the absence of any dated inscription and in view of the conflicting nature of the literary evidences, it is probably unnecessary to assign the exact date of the consecration with absolute certainty. But the image was ~~caused~~ ^{set up} by Chāvundarāya, a minister of Rājamalla II, in the later part of the 10th century, ~~appears to be plausible at present.~~

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1. Ibid., GB 234 (85), SB 254 (103).
 2. Chāvundarāyapurāṇa (AP), ed., H. Venkatanarasappa.
 3. Ranna's Ajitanūthapurāṇa-tīlakaḥ, I, 80.
 4. Vivēkābhyaṣaṇa, 1940, P. 29.
 5. MAR 1928, Pp. 127-29.
 6. Dnyana-Saṁgraha, XXXVI.
 7. Karnatak Historical Review, I (1931), Pp. 11 ff.
 8. ES II, Introduction, P. 15.
 9. EL II, SB 175, 176 c-d 179

The Suttālaya.

The structure around Gomata along with the front porch is popularly known as a suttālaya. This word is used in one of the inscriptions engraved on the ant-nill. The full text of the inscription is: "Śrī-Gaṅgarāja suttālayaṃ nāṭisidag",¹ which means that "the suttālaya was caused to be made by Gaṅgarāja." This is also repeated in another inscription written in Marathi.² This version is borne out by some other inscriptions found elsewhere in Lavana Kolgola.³ One of these inscriptions clearly states that it was built for Gomata of Jangavadi: "Gaṅgavādiya Gomata-dēvaragga-suttālayaṃ-eyde-nāṭisidag".⁴ On the basis of these evidences, naturally, L. Rice, P. Harasimachar and others concluded that "the enclosure of Gomata was caused to be made by Gaṅgarāja". It is assigned to about 1117 as it is mentioned "in the records of 1118 and onwards and not mentioned in No. 127(47) of 1115..."⁵

{ It is beyond doubt that Gaṅgarāja built a suttālaya around Gomata. But the exact nature of the structure erected by him is not known. It is equally difficult to identify it with the present structure around Gomata. The first doubt cannot be easily cleared as there is no definite

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1. SC II, CB 177 (76).
 2. Ibid., CB 180 (75).
 3. Ibid., CB 73 (59), CB 125 (45) and CB 251 of 1118; CB 240 (90) of 1175 and CB 397 of 1179 (?).
 4. Ibid., CB 73 (59).
 5. Ibid., Introduction, P.21.

descriptive data at our disposal. The only ^{clue} ~~one~~ that we have got from the inscriptions is that this structure was built for Gomata; and it was situated immediately around this image. This interpretation may make the other doubt superfluous and induce us to think that the present structure was the one that was built by him. But this claim of Gangaraja has been contested by others. Unfortunately due attention has not been paid to these claims. Hence, the problem requires a thorough examination here.

THE COUNTER CLAIMS: These are also made by some of the inscriptions of this place. Let us analyse them first:

1. |An inscription, carved on the ant-hill and not very far off from the inscription of Jangaraja, says that Basavi-setti, the lay-disciple of Jayakirti-Siddhanta-deva caused the wall of the enclosure - "suttalevada-bhittiyam-madisi" - and the twentyfour Tirthakaras to be made. | The same inscription further says that the sons of Basavi-setti, Nambideva-setti, Beki-setti, Jinni-setti and Bahubali-setti got prepared the lattice-windows in front of the Tirthakaras whom their father had caused to be made.¹ These claims of Basavi-setti and his sons are borne out by the images found in the enclosure and the inscriptions² engraved on some of them.

1. Ibid., SB 182 (78).
2. Vide., SB 187, 188 and 197; indirect references are also made in SB 235 (36) and SB 236 (37).

2. There is another inscription which is engraved on the central panel of the Ashtadikpālaka in the ceiling of the porch of the suttālaya.¹ This inscription mentions the name of Baladeva, "the chief of the ministers", one of the sons of Arasaditya and Achanbika. Obviously this panel was got prepared by him. The inscription has been assigned to about 1120.²

put up
Baladeva was one of the active builders of the time. This is not only proved by the existence of these panels but by some other instances also. An inscription brought to light in the present study reveals that the stambha in front of the porch³ was also got prepared by him. Probably these panels and the pillar were prepared at the same time.

3. An inscription found in Chikka-Ijjayi's field records a grant made to Gomatēśvara and the twentyfour "Īrtanākaras" of the enclosure of Chandradēva, a disciple of the maharandolāśorāya Īriya-Nayakīrtidēva.⁴ The date of the inscription is uncertain. It has been doubtfully assigned to about 1140 (?), but this date appears to be unacceptable as the images of Vasavi-erṭi themselves were installed in the later part of the 12th century. But more interesting aspect of this inscription is that it has

1. Ibid., SB 221.

2. Ibid.

3. No. 1c - App. I. The pillar is housed in the Gullekar-aḷḷi-mantap.

4. EO II, SB 376.

been called as the "enclosure of Chandradēva". It means that either the enclosure was built by Chandradēva or it was named after him. But both appear to be unlikely as the interpretation of the entire meaning of this inscription is dependent upon the reading of a single letter.¹

4. Another inscription engraved on a rock to the right of Akhaṇḍa-bāgila says that Pharatanayya-danḍanāyaka caused to be made (among other things) the happalige of the hall around Somnāṭadēva: "śrī-Somnāṭadēvara suttalu raṅgaṃ happaligeṃ biḍiyi sidan".² The meaning of happalige is not definitely known,³ but it appears to indicate the railing. On another occasion, parisūtra is used to indicate a railing.⁴ Though the exact meaning of

1. The text actually reads " ...śrīman-mahā-maṇḍalā-
chārvaruṃ Niriya-Nayakīrti-dēvara śiṣhyaru
Chandradēvara-sutt-ālayada Chaturvīṃśati-
tīrthāṅkaraga..." Here "Chandradēvara
sutt-ālayada" is to be specially noted as
it means "Chandradēva's sutt-ālaya". But if
Chandradēvara is to be read as Chandradēvaru,
the whole sentence would take a different
meaning. It is probable that the engraver
could have written ga instead of gu; or, it
could have been read so. However, the present
author was not able to trace the inscription,
hence the truth could not be ascertained. But
he prefers to read it as "Chandradēvaru sutt-ālayada
etc."
2. IO II, 33 267 (115).
3. Ibid., Introduction, P.21.
4. See the inscription of Bhāṇḍari Daṭṭi and the
railing around the temple - Vide., Ibid., 345(137).

the word ghaṇḍalīka could be disputed, the fact that some structure was erected near the image of Gommatā cannot be doubted.

5. An inscription engraved on the pedestal of a pillar in front of Gommatā states that Channa-Bommarasa, son of Lāsāvanātha, the chief-minister of the mahāśaṇḍalīcāyaka Kulottunga Changaiva-Mahādēva-Mahāpāla, caused the ballivāda of Gommatā to be renovated.¹ Here also the meaning of the ballivāda is uncertain. The epigraphists themselves have half-heartedly translated it while editing the inscription as arbour (?), but while reflecting upon the word it has been translated as the "upper storey" of Gommatāśvāry.² At present we have no trace of the upper storey excepting the stair-way that leads to the roof of the sattilaya. But on the proximity of the location of this inscription, it may be inferred that the renovation was probably connected with some part of the present structure.

6. The last but the most important of the claims is made by a Jaina saint Paṇḍita, the guru of Abhinava-Paṇḍitārya. This is revealed by an inscription engraved on a pillar located in Siddhara Basti. According to it, Paṇḍita adorned this place with "a splendid enclosure, flight of steps... bathed seven times the head of the ornament of the three world(i.e., Gommatā)..."³ This

1. Ibid., SB 228 (103).

2. Ibid., refer F.97 of the translation section and F.21 of Introduction.

3. Ibid., SB 254 (103).

inscription is dated 1398. As all these achievements are recalled after the death of this saint, it may be assumed that these acts took place a few years earlier than 1398.

[All these facts reveal that ever since c. 1117 when Gangaraja erected a suttālaya, additions and alterations were made till about the 16th century by Baladēva, Jāyasinghi, Bharatamaya, Channa-Boumarasa and Pappata. Hence, the present structure is an outcome of the contributions of all these people. But how much of it is original and belongs to Gangaraja it is difficult to say. Probably an examination of other evidences may help us to ascertain these factors.

THE ABSENCE OF EVIDENCE: There are a number of inscriptions which are engraved on the pillars, beams, walls and stone-slabs of the present suttālaya. If at least a part of this structure goes back to the days of Gangaraja, we may expect to find at least some of these inscriptions to belong to the 12th and subsequent centuries. Of the dozens of inscriptions engraved on the structure, excepting two, all belong to the 15th and later than the 15th century.¹

1. The dates of these inscriptions along with their location may be briefly noted here:

- (1) In the open yard in front of Gomata - SB 204 to SB 207 fall between 1600 to 1742.
- (2) On the steps leading to the Antadikāślaka-perch - SB 208 of 1785.
- (3) In the passage leading out - SB 209 to SB 220 - they are all of 18th century.

(contd)

The two inscriptions which fall within the Hoysala period are: an inscription of Baladēva engraved on the central panel of the Aṣṭadīpalakas and an inscription of Abhinava-Paṇḍitāchārya engraved on the north-western portion of the outer wall of the enclosure. The panels of Baladēva appear to have been reinserted in the present structure after some time. This is very well indicated by the difference in workmanship of the panels and rest of the structure.

The other inscription engraved on the outer wall is not fully dated. It merely mentions of "Virōdhikṛita-saivatacārada-Jōṣṭha-sudda 10" On the basis of this saivatacārada, the epigraphists tentatively assigned it to about 1311 (?). This date appears to be wrong for the following reasons:

This inscription commemorates the death of Abhinava-Paṇḍitāchārya who belonged to the Kandaṅga branch of Mālaśāṅga, Deśiya-gaṇa and Puṣṭaka-gaṇachhā. Though the inscription is silent about the ruling dynasty and the year of Abhinava-Paṇḍitāchārya, his teacher could be known through the help of some other inscriptions. We do not come across

(4) On the pillars of the mantapa - SB 222 of 1559 (?), SB 223 of 1527; from SB 224 to 233 - all fall between 1437 to 1539.

(5) On the beam written ink - SB 203 of 1490.

(6) At the basement of some pillars - all are of uncertain dates ranging from about 1400 (?) to 1440 (?) - SB

any Jaina saint of the name of Paṇḍitācārya either in the 13th or in the 14th century. On the other hand, the Siddhara Basti inscription, which belongs to 1398, says that Paṇḍita - who built the enclosure, erected the flight of steps and anointed the head of Gomata for seven times - had a disciple called Abhinava-Paṇḍitārya. The same inscription mentions that Paṇḍita "made over to him (Abhinava-Paṇḍitārya) his duty of the promotion of dharma" before he (Paṇḍita) died.¹ That Abhinava-Paṇḍitārya succeeded Paṇḍita is corroborated by another inscription engraved at the bottom of the west face of the same inscriptional slab.² This inscription says that Chārukīrti-Paṇḍitadēva, a disciple of Abhinava-Paṇḍitadēva, was holding the office of the Pontificate in 1455. The saṃgha and gana and saccheha of these Jaina saints are identical. It may also be noted here that their names invariably end up with the suffix of Paṇḍita i.e., Paṇḍitācārya, Paṇḍitārya, Paṇḍitadēva etc. Here, it may be safely inferred that the disciple of Paṇḍita probably took the prefix abhinava either to honour his guru or to distinguish ^{himself} from him or to imitate him.

All these facts and the absence of any contradictory evidence naturally leads us to conclude that this Abhinava-Paṇḍitārya succeeded Paṇḍita in 1398 and lived in the early part of the 15th century. As the Virūdhikṛitu-saṃvatsara repeats itself again in 1431 (Monday, 25th, May), we may safely assign the inscription also to the same year.

All these facts show that excepting the inscription of Baladēva on the aṣṭadikpālaka panel none of these

1. Ibid., SB 254 (105), P.114, translation II, 32-33.

2. Ibid., SB 257.

inscriptions goes back to the days of the Hoysalas. If we take the aṣṭadikpāṇika panels as the originally installed ones and on that basis assign the present structure to 12th century, it would be difficult to account for the absence of the inscriptions between 1120 (?) to about the beginning of the 15th century and to their presence in a large number after the 15th century. Hence, we may state here, that these 12th century panels were reinstalled in the structure built some time in about the 15th century. The present structure, at least a major and important part of it, cannot go back to the times of the Hoysalas is also proved by certain architectural and sculptural features.

THE ARCHITECTURAL AND SCULPTURAL FEATURES: The architectural feature of the present structure seem to favour a later date rather than either of the time of Viśaṅgarāja (early 11th century) or of the period of the Hoysalas (11th to the middle of the 12th century). Moreover there are clear indications of subsequent additions alterations made on the original structure.

The guttālaya could be divided into two parts: the corridor which runs to the east, west and south of Gomāṭa and the porch in the north. The corridor is a covered passage and it accommodates the images of the Ārtaṇḍarās. But it is extremely clumsy in appearance. Apart from the original pillars which are slender in appearance, some heavy pillars have been added to it at a later period. There is also a railing, but it serves no purpose in the structure at present. Probably this railing was brought within the structure in the course of the reconstruction. At the back of Gomāṭa, a huge wall has been put up and the corridor proper is separated from this wall by tall pillars. The stair-way at the back of Gomāṭa and the stucco-works of the parapet are obviously the later works. But almost

all the images found within the corridor are original and belong to the Hoysala period.

In the front porch also we meet the architectural features which are dominated by the post-Hoysala characteristics. This porch also falls into two divisions: the inner projecting portion and the outer projecting portion. Excepting the Aṣṭadīpīlakas, the rest of the sculptures and images exhibit no trace of the Hoysala workmanship. The huge dvārapūṇa¹ at the door-way of this porch stand in clear contrast to the dvārapālas² found near Jannata. The former stand as the best examples of the post-Hoysala (in this case, of the Pālegar) period and the latter stand as the best examples of the Hoysala period. The sculptures at the base of the pillars also reveal this difference. The pillars of the Hoysala period never bear this type of sculptures, and, in a majority of cases, they bear no sculptures at all. More than all, the nāgabandha motifs at the upper corners of the basements and the floral designs on the idol conclusively establish their post-Hoysala origin.³

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1. LC II, Pl. XXIV, 3.
 2. Ibid., Pl. XXIV, 1 & 2.
 3. This has already been discussed while studying the pillars of place - Vide, Chapter II; See also, the pillars in Iśvara temple, Āmekonda (MAR 1932, Pl. XIII, 3) and Kōśuva temple, Dēlūr (R. Narasimhaiah, The Kōśuva Temple at Dēlūr, Pls. XXIV and XXV.)

If we bear all these factors in view and examine the present suttālaya, we invariably come to the conclusion that it is an outcome of the contribution of six different persons made in the course of four or five centuries. Though a part of the structure may go back to the days of the Hoysalas, it is dominated by the work of the post-Hoysala period.

These points could be summarized here:

1. Gangarāja's suttālaya, which was built in about 1117 was probably nothing more than a low wall around Gomata. Bharatanayya-danḍanāyaka erected a railing between the image and this wall and thus created a sort of a circus-ambulatory passage in about 1160.
2. When Bacaviseṭṭi installed the twenty-four Tirthankaras a need was felt to cover this passage and, for this purpose a wall and a roof were erected and the present corridor was created. But this wall actually undermined the use of the railing and made it ultimately anomalous in the structure. The date of the corridor and the images of Bacavi-seṭṭi could be assigned with certainty, to about 1176. Other images seem to have been installed by the Hoysala citizens in the subsequent period.
3. Some time during this period (of Bacavi-seṭṭi), a porch was erected to the north of this corridor with the śaṭśaṭīkṣṇāṭaka-panels by Jaladēva. Originally, probably it would have been of the height of the present Yaksha-pillar of Guḷikani-ajji-~~gāṭī~~.

which is also the work of Baladeva. The pillared porch in the north, was thoroughly renovated and extended, probably under Abhinava Panditacharya's initiative in the early part of the 15th century. The pillars with the nāgabandha motifs prove this. At the same time, the porch was extended on the inner and the outer sides. Probably the door-jambs along with the dvārapālas were erected at this time. But this structure utilised the beautiful Ashtadikpāla-panel of Baladeva.

4. This renovation naturally necessitated a further extension of the height of the corridor. But the original low-roofed corridor was preserved intact, and a super-structure was added. This is amply proved by the presence of the low-roofed corridor inside and the high walls and the heavy pillars which superimpose it. The stucco-works on the parapet were probably added to it in a subsequent period. The wall at the back of the ant-hill and other structural units of this portion were probably renovated by Channa-Bommarasa in about 1509 A.D.

Siddhara basti.

Close to the guttālaya of Gomata is Siddhara Basti. It is a plain structure and the image enshrined in the garbhagriha of this basti exhibits a workmanship of the post-Hoyasala period. There are two inscriptions erected in the porch of the basti which remind one of the inscriptional style of the Hoyasala period. But the inscriptions belong to 1398¹ and 1432² respectively and commemorate the death of

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1. CU II, S3 254 (105).
 2. Ibid., S3 253 (105).

two Jain saints. If these inscriptions form part of the original structure, the latter could be assigned to the early part of Vijayanagara period.

The basti proper reveals no sign of subsequent renovations or alterations, excepting, probably, the stucco-works on the parapet. Probably these were erected on it when the stucco-works were erected on the enclosure of Gomata.

Bharata-Bāhubali bastis.

On either side of the Akhaṇḍa-bāgilu are the two small structures which contain the images of Bharata and Bāhubali. According to the inscriptions, "these images of Bharata and Bāhubali Kēvali and these basadis" were caused to be made by Bharatamayya-danḍanāyaka "for beautifying the sides of the entrance to the holy place".¹ Bharatamayya of this inscription belongs to the Mariyane family, which was a well-known family of hereditary ministers under the Hoysalas. They served under Ballala I, Vishnuvardhana, Narasimha I and Ballala II and were connected with the royal-family by marriage. It is said that the king of the Hoysala dynasty, Ballala I, married three lovely daughters of Mariyano-danḍanāyaka in a single pavilion.² Another inscription of 1134 claims a connection of Mariyāna with Gaṅgarāja.³ There is a certain amount of confusion regarding

1. Ibid., SB 267 (113) of about 1160 A.D. There are inscriptions on the pedestals of the images (SB 265 & 266) which have been assigned to about 1145. But the images have been assigned by Harasimhaachar to about 1130 (Introduction p. 24) This disparity between the date of the inscription and the image is ~~unjustifiable~~ - *inexplicable*

2. EC III, Cm 150.

3. EC IV, Pg 32.

the members of this family as the inscriptions belongin , to a hundred and odd years refer to them as Mariyāne brothers or Bharata-dandanāyaka.¹ But Gandavimuktadēva, the guru of Bharata-dandanāyaka who is mentioned here, appears in the inscriptions of the time of Vishnuvardhana and Narasimha.² The inscriptions from about 1129 to about 1163 (?) refer to this saint. On the basis of this, we can state that these two images and the basti were caused to be made by them, in about 1145.

Odegal Basti.

This is another structure on this hill, the date of which is revealed by no evidence so far. Not a single inscription of this basti has come forth. Though it is one of the biggest structures and the only trikūṭābhaya on the hill, it exhibits no architectural peculiarities. Its outer walls are as plain as those of Siddhara Basti. At like the

1. Mr. Salatore B.A. has tried to fix the family order. Though this is fairly dependable, it is not completely reliable. The entire basis of this order would be upset if one thinks that the Mariyāne brothers were also centenarians like Mulla who lived during the time of Vishnuvardhana, Narasimha and Ballāla II. (Vide., Salatore, B.A., Medieval Jainism, Pp. 134 ff; Cf., MAR 1918, Pp. 21 ff, etc.

2. No. 33 - App. I.

Hoysala basti in the north-eastern corner of the enclosure on Chandragiri, it stands on a high platform. On plan, it is ^{an} indented square.

The pillars in the navaranga are cylindrical in shape and they correspond roughly to the pillars found in the Mahānavami manṭap of Chandragiri. But the capital of the pillars of the Odegal Basti are wheel-shaped and correspond to the wheel-shaped capitals of Akkana Basti and to the pillars found in the Pārsvanātha Basti at Bekka. Thus, in the elevation of the platform, in the trikūṭāśale plan, in the shape of the pillars, the present structure broadly agrees with the Hoysala temples. The images of the three garbhagrihas also agree with the images of Kattala Basti and Chāvundarāya Basti of Chandragiri, though minor differences could be found in the finishing of the mukhaga and the kirtimukha of the parikara and the crown and the crown and the phala of the Chauri-bearers. On the basis of these evidences, the basti may be assigned to about the later part of the 13th century or to about the early 14th century. This structure has not undergone any alteration or renovation in the later period.

Chavisa-Vīrthankara Basti.

This small temple, near the Odegal Basti, is extremely crude in appearance. Its date is revealed by an inscription written in the Marvāḍi-language.¹ According to it the image of the twenty-four Vīrthankaras was installed by Chārukīrti-Pandita, Bhadrachandra and others in 1645 A.D. There is no doubt the structure was also erected at the same year. The basti bears no mark of subsequent alteration or addition.

1. EU II, no 313 (18).

Channanna Basti.

Channanna Basti is another work of the 17th century on this hill. Writing about this basti, K. Narasimha-char remarked that from the "inscription No. 390 of 1673, it may be inferred that the temple was built by Channanna, at about the period". So far, no direct evidence was available regarding the exact date of the erection of this basti, though a number of inscriptions of Channanna were found in the town. Three new inscriptions have been brought to light in the present study which help us to solve the chronology of this basti with utmost certainty.

The first inscription, engraved on a boulder at the back of Channanna Basti,¹ reveals that the temple was erected on 28th February 1667. Another inscription, which is situated near the pond² refers to the gānasthambha which is standing in front of this basti. Another inscription,³ which is engraved on the same rock but near the small pond, merely refers to the name of Channanna, probably implying that the pond was also erected by him. This has also been confirmed by the first inscription referred to above. A number of inscriptions found in the town celebrate a tank built by Channanna, but the latter should not be mistaken for this pond on the hill. The inscription clearly refers to the tank as kola, while the pond near the basti has been called gōṇa.

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1. No. 20 - App. I.
 2. Ibid., No. 21.
 3. Ibid., No. 22.

Other Monuments.

The remaining monuments may be divided into the mantaps, the dvāras and the fort-walls. The dates of these monuments may be discussed here.

A few feet to the north of the Gomata-suttālaya is a small structure called Gullekai-ajji mantap. It consists of a mānastambha, an inscriptional slab, an image of Gullekai-ajji in the ground floor and an image of Yaksha in the upper storey. It has been crowned by a crude jikhara. All these units of this structure appear to belong to the different periods of history. Of these, the mānastambha and the Yaksha belong to about the 15th century. This fact has been brought to light by the discovery of an inscription in the present study.¹ The workmanship of the image of Yaksha and the shape of the mānastambha clearly proved that they have been done by the Hoysalas. Baladēva, the author of the Aśṭadīpikāśa of the Gomata-suttālaya was also responsible for this stambha and the image. In front of the stambha is an inscriptional slab which has been loosely kept² which belongs to the early-Vijayanagara period.² To the south of the mantap and against this inscriptional slab is an image of a lady, called Gullekai-ajji.

According to the Śthalapurāṇa the image goes back to the days of Chāyundarāya. It has been said that this lady who successfully completed the consecration of the image of Gomata by pouring milk from a small Gulle-kai

1. No. 18 - App. I.

2. IO II, SN 253 (32) of 1422.

(*solanum ferox*) got the village the name bel-gula or belli-gulla. But, the actual facts lend very little support to this. The name Belgola was known far earlier than the days of Chivundaraya and appears to have been derived from beli-kola rather than from belli-gulla.¹ Moreover, the tradition itself seems to have become current many a century after the days of Chivundaraya, for, we do not come across it either in any of the inscriptions of Sravana Belgola nor in any of the literary works till we come to the 15th century. Hence, it may be assumed that ^{the} image was carved some time after 15th century when the tradition had gained in popularity and strength. Whatever may be the antiquity of the legend, it is undeniable that the present image of Gallekaijji is a work of Post-Vijayanagar period. The following facts prove it:

1. The image exhibits neither a high conception of aesthetic taste nor skill of workmanship. It has certain unique features of its own. The hair of the lady is parted in the middle and tightly combed back and held in a knot at the rear of the right ear. The pattern followed here is in contrast to any known works of the pre-Vijayanagara days. Secondly, the workmanship of the ornaments - the circular kundalas, the necklaces, bangles and anklets, is quite different from all those seen in any other image of this place.

The image represents ^arustic old lady. She has broad shoulders, thick but slightly vertically expanding

1. This is supported by Sanskritised form of the word which is frequently used in the inscriptions. The inscriptions of this place indiscriminately use words like beli-kola, dhavala-sarasa, dhavala-sarōvara etc.

breasts, aquarish-waist, heavy thighs and thick legs, long ears and thick temples and chin. But the most interesting feature in the image is her dress. She wears a saree which reaches the portion midway between knees and ankles. It has nisige (folds) pendants in the front. The horizontal folds on the thighs indicate a kacche at the back. The total appearance of the lower garment is rather bulbous. Though the lower garments with the kacche at the back is found in the early sculptures, ~~but~~ this type of bulbous appearance is never seen in any of the images of the pre-Vijayanagar days. Only in the modern period we come across some ¹ of them.

Illustrated examples

2. Even the upper garment of this lady exhibits some unique characteristics. A majority of the images of Karnataka do not cover the upper part of the body. In the images of pre-Hoyasala period the ethanottasira or kuchabandha or breast band, is noticed here and there. But this element also becomes almost unknown in the Hoyasala images. But from about the 13th century and onwards, the kuchabandha becomes increasingly popular in the images of this region. But full-fledged bodies with half-sleeves, which is found in the present image, is never met with any image in Karnataka. This must be an outcome of much later practice - hence, could be roughly assigned to the post-Vijayanagar period. Thus, the physiognomical and decorative features of the image are in complete disagreement with all known images of the pre-Hoyasala, Hoyasala and even of the Vijayanagara days. On the basis of all these facts, the image of hulalekal-ajja could be roughly assigned to the

1. MAE., 1940 Pl. I, etc.

Pālegār-Wodeyar period.

Thus the mānastambha, the inscriptional slab and the image of Gullekālaḥji belong to different periods of history. The mantap which houses them is also built in at least two different stages - the upper brick-wall and the crude śikhara being later than the bell-shaped pillars of the ~~fourth~~ floor. Whether these pillars originally formed a part of the mantap is not known. Anyway, a major portion of the mantap may be attributed to the Pālegār-Wodeyar Period.

The Wodeyar's Mantap.

To the north-west of Gomata is a mantap which houses an inscription of the time of Mysore king Chāmarāja-Wodeyar.¹ The inscription belongs to 1634, when the mantap was also erected. This is confirmed by the workmanship of the pillars of the mantap and the sculptures at the basement of those pillars.

The Enclosure And Gateways.

Between the Gomata-suttālaya and the Akhaṇḍa-bāgilu, there are flight of steps, two doorways and another high walled enclosure. The last one covers the whole of Gomata-suttālaya, Śiddhara Basti and the Wodeyar's mantap. They roughly belong to the same period and could be considered together.

There are no direct epigraphical evidences which throw light on these. The second dyāra-mantap, which is

1. MS II, SB 25C (84).

wrongly called Gullekāi-ajji-bāgilu, has nothing to do with the inscription which is found on a boulder at the side of the entrance.¹ This inscription is assigned to about 1300 A.D., but the actual door-way was prepared probably in the Vijayanagar period. Likewise, the flight of steps leading to the outer enclosure and the dvāra-mantapa could be assigned to the Vijayanagar period.

It is undeniable that these works are Post-Hoyasala as the architectural and iconographic details of the dvāra-mantapa indicate them. First of all, the dvāra-mantapa do not agree in the decorative details with the works of the pre-Vijayanagar period. The dvāra-pālakas found on the door-jambs carry the nāga-pāsāṇa and nāga-gaṇa which are found popularly in the images of the later period. At the back of Gullekāi-ajji bāgilu there are two pillars which contain the sculptures of the Tīrthaṅkara, a hunter, a dancer, horseman and more than all a lady dancer with sticks in her hands, cow-feeding-calf and monkeys-with-fruits. The latter three sculptures are also found along with the acrobats, entwined-snakes and triple-bodied single-headed men carved on the inner wall of the second guttāra. Such acrobats, cow-feeding-calf, stick-players, monkey-with-fruit, etc., are found in the pillars of Hoysala mantapa also. These sculptures not only exhibit a crude workmanship, but are the typical themes of the Vijayanagar and Post-Vijayanagar sculptors. In the early-Chālukyan temples some sculptures with acrobatic scenes but in a different form, are come across, but on the whole the other themes are never met with in the later-Chālukyan and Hoyasala sculptures.

1. Ep. Ind. II, 33 477.

Hence, the ~~date of these~~ monuments could be assigned roughly to the later part of the Vijayanagar period. But it is difficult to say who was the author of these works. There is one doubtful evidence which has been provided by an inscription of Abhinava-Panditaśrīva,¹ who claims to have erected an enclosure and a flight of steps in 1391. On the basis of its location of this inscription and also on the basis of the architectural and iconographic characteristics, one is tempted to identify the flight of steps from the inner portion of Akhanda bāgilu to the second enclosure, as his works. As we know, the flight of steps leading to Akhanda bāgilu was caused to be made by Bharatamayya-śaṣṭanāyaka,² while the inner portion was still left in the natural form. This should have led Abhinava-Pandita to undertake this work. Whether he did all these in addition to the Gomāṭa-guttālaya or his activities were confined to the outer enclosure and these steps, one cannot be absolutely sure.

Akhanda bāgilu,

According to the tradition this door-way was caused to be made by Chivundarāya. Pañcha Rāsa, in his Rajakali-charita which was composed in about 1614, gives credence to this tradition. But earlier to it, when Bharatamayya śaṣṭanāyaka caused the flight of steps leading to this door-way and the two basties on either side, he said that these were built "for beautifying the sides of the entrance to the holy place".³ This proves that the door-way was in existence prior to the 15th century.

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1. Ep. Ind., SB 254 (105).
 2. Ibid., SB 267 (115).
 3. Ibid.

There seems to be a certain amount of truth in this tradition. Though the door-way itself does not give out any clue by its architectural characteristics, the panel of Gajalakshmi, the makaras and the pōrana, found on the lintel of this door-way are definitely the works of the pre-Hoysala period. As the door-way is said to have been in existence before the time of Bharatamayya, in the middle of the 12th century, the date of the preparation of it may be assigned with fair degree of certainty to the 10th century or to the days of Chāvuṇḍarāya.

The Tyāgada-Brahmācārya Mantap.

This pillar was caused to be made by Chāvuṇḍarāya according to a tradition. This is confirmed by the presence of a part of the inscription engraved in about 983 at the northern basement of this pillar. This gives an account of Chāvuṇḍarāya.¹ But the major portion of this inscription was erased in about 1200 A.D., when Heggaḍe Kanna's inscription was engraved on one of its faces.² According to the latter inscription, the image of Yaksha on the pillar (now in the first floor) was caused to be made by him. But, the mantap, with its brick and mortar upper floor and the four pillars which support the upper floor, appears to be ~~so~~^a much later work. This is proved by the sculptures at the base of the pillar and the animal and floral designs worked out in mortar ~~at~~^{on} the upper-floor and by the śikhara which surmounts the entire structure.

1. AC II, SB 281 (109).

2. Ibid., SB 282 (110).

Thus the mantap of Tyāgada Kambha appears to have been completed in the following three stages:

- 1 The pillar proper was erected by Chāvundarāya (10th century),
- 2 In about 1200 A.D. an Yaksha was placed on the summit of the pillar,
- 3 Some time during the post-Vijayanagar period, the upper brick and mortar structure was put up. The latter is in close correspondence with the upper portion of the Gullekāi-ajji mantap.

Channanna Mantap.

This mantap was built by Channanna when he erected Channanna Basti. This fact has been made clear not only by one of the newly discovered inscriptions,¹ but even by the inscriptions already known.² Hence, the date of the mantap is 1667.A.D.

The fort wall.

The date and the author of the fort wall are unknown. So far, no epigraphical evidence has come forth to throw light on this problem. But it appears to have been built

1. No. 20 - App. I.

2. ES 11, 33 275 and 33 469.

when the Jains faced an uncongenial atmosphere in Karnatak. The Vijayanagar king's inscription of Aravana Belgola which ~~is~~ aimed at the reconciliation of the Jains with the Vaishnavas, indirectly indicates the inherent malice that existed between them. This probably led the Jains to take ~~up~~ precautionary measures to safeguard their gods and bastion by erecting a lofty enclosure wall. Hence, the fort may be assigned either to the Vijayanagar or to the post-Vijayanagara period.

Brahmādēva Mantap.

There is one more monument near the foot of the hill which is called locally as Brahmādēva Basti. But, actually, it is called in an inscription as Brahmādēva-mantap. According to the same inscription it was caused to be made by Raṅgaiya, younger brother of Gīri-gauḍa of Hirisāle. The inscription gives incomplete date, on the basis of which, it has been assigned to about 1470 (?).¹ But, the present structure appears to be ^avery recent one.

III. Monuments in the Town:

So far we have examined the chronology of the monuments situated on Chandraḡiri and Vindhyagiri. Apart from these, there are also half a dozen bastis in the town. The chronology of these monuments will be considered here.

1. MC II, SB 321 (121). The inscription merely gives the date as "Śivartī-ṣa Kārtika-suddha 2 rāṇi".

Here also, the monuments could be divided into

- | | |
|---|------------------|
| 1 | Bastis and |
| 2 | other monuments. |

Bhandāri Basti.

This structure is situated near the gatha to the north-east of Vinchyagiri. It is not only the largest temple, but the earliest among the bastis built in the town.

An inscription, which is found engraved on a stone found planted in the eastern side of the basti,¹ throws light on the date of the erection of this structure. It says that general Hulla gladly caused this excellent Jina temple to be built along with an enclosure (or more properly a railing-parisūtra), dancing hall, (nṛityaśāla), two fine strongly built large Jaina dwellings at the sides (sthira Jainavāsayaśāla) and a mansion with door-ways resplendant with various elegant ornaments of foliage and figures (vividha-suvividha-patrōllasat-bhāva-rupātkaṛa-harmaya). It is called Bhandāri Basti after the title of Hullaharaja. It is also called Chaturvīṣāti-Tīrthaṅkara basti as the twentyfour Tīrthaṅkaras are installed in it. The inscription also says that Narasimha I, the Hoysala king, called it Bhavya-Chudāmaṇi.

But the present temple has undergone some conspicuous additions and alterations. As mentioned in the inscription, the original temple consisted of the present garbhagṛiha, sukhanāsi, and the navaraṅga and a parisūtra on all the four sides, probably with an opening in the north. While editing this inscription the word parisūtra has been rightly

1. HC II, 33 345 (137); 33 349 (138).

interpreted as a railing, but in the text, it has been translated as an enclosure.¹ The former appears to^{be} correct in view of the existence of the railing even at present around this structure. The inscription also refers to the large Jaina dwellings at the sides. At present, there are no such structures within the enclosure, and the one in the south-eastern corner could not be identified with these. Probably this reference should have been made to some other dwelling places which were either completely destroyed when the present enclosure was put up, or were converted into the garbhāṅga-type of houses which surround the temple even now.

But, there is absolutely no doubt that the present high-walled enclosure, along with the dvāra-maṭṭa was later added to the temple. This is proved by the characteristics of the gopura on the gate-way, the stone-figures on the parapet, the pillars in the dvāra-maṭṭa and the door-jambs. None of these exhibits the characteristics of the structures of the Hoysala period.

The inscription also refers to a dancing-hall or nṛtyaśāla. This should not be mistaken for the large maṭṭa, but should be properly identified with the navaraṅga of the temple. The pillared-hall was also added to the temple in the subsequent period. This is proved by the clear demarcation indicated through workmanship and use of different material of the original temple in the north and the addition which was later made. The original temple came to an end with the northern wall of the navaraṅga, where

1. Ibid., Introduction, P. 26. Pl. LXVI;
Of., Translation Section P. 149.

also the parisūtra comes to an end. This parisūtra had also continued on the northern portion of the original temple, but when the present pillared-hall was erected there, it should have been removed. A portion of this railing is still lying in the north-eastern corner of the enclosure. Besides these evidences, the architectural characteristics of the pillared-hall also confirm this. Such pillared-halls are ^{never} ~~never~~ found in the temples of the Hoysala order; secondly, in none of the Hoysala temples, the sixteen-sided and the octagonal pillars have been found. The latter point has already been discussed while examining the pillars of the Gomāṭa-sūttālaya. Moreover, such later additions of porches and gate-ways are abounding in instances and the examples can be found at Nuggahalli, Jāvagal, etc.

The above-mentioned facts make it clear that when Mullarāja erected Bhaṇḍāra Basti, it consisted of a railing, a dancing-hall, the doorways resplendent with various elegant ornaments of foliage and figure. Of the original structure mentioned in the inscription the vāna dwellings at the sides cannot be identified now with any certainty. In the later period - either in the Vijayanagar or even in the period of the Mysore Wodeyars - the pillared-mantap, the high-walled enclosure, the dvāra and the gūḍa were added. It is probably at this time that the śaṅkha was also erected in front of the basti.

Akhana Basti.

There is no difficulty in ascertaining the chronology of Akhana Basti as it is explicitly stated in an inscription and confirmed by the presence of a prominent architectural and iconographic features.

A beautiful large inscription near the outer-porch of the basti states that it was erected by a Jaina lady Āchīyakka in 1181 A.D.¹ Āchīyakka was the wife of Chandramauli, a Brahman minister of Vīra-Ballāla II. This fact is further confirmed by another inscription found on the pīṭha of the image of Pārśvanātha, installed in the garbhagriha of this temple.² Another inscription, found at the Jaina Basti at Somnānahalli in Channarayāpattana taluk³ not only mentions the erection of this basti by Āchīyakka, but also states that on the request of Chandramauli Vīra Ballāla II granted Somnānahalli for the service of this basti.

This basti is the best example of a typical Hoysala order in Śravana Belgola and one of the best that they created in Karnatak. There are no traces of later additions and alterations made on this temple, but, there seems to have been some renovations. The southern outerwall, being out of plumb, is supported by ~~the~~ stone props. Covered by one of these is an inscription which merely mentions a date.⁴ We do not know whether it refers to the date of the repair of this wall. If this is the case, it could have been made in about 1425 A.D. On the navaranga outer wall of the same basti, there is another brief inscription which is noticed in the present study.⁵ It tells that "Dēvarāya caused this to be made". What was actually caused to be made by Dēvarāya is not clear and it could not be, obviously, a

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1. EC II, SB 327 (124).
 2. MG II, SB 331.
 3. EC V, Ch 130.
 4. No. 30 - App. I.
 5. No. 31 - Ibid.

reference to the temple proper.

Siddhanta Basti.

Attached to the western-enclosure of Akkana Basti is a small rectangular structure which is called Siddhanta Basti. Probably, originally, this cell or corridor was a place where the Jaina Siddhantas or the books were kept. The antiquity of this structure could be taken back to the days of Āchhiyakka. But when an image was placed there in about 1700 A.D.¹ it came to be called Siddhanta Basti.

Nagara-Jinālaya.

This is another Hoysala structure which is about half a furlong to the south of Akkana Basti. According to an inscription found inside the basti,² it was got prepared by Nagadeva, a pattāṇṇavāsi in 1191 A.D. The same person is also said to have erected the stone-pavement and a dancing hall to Kamaṭa-Pārdvanātha and an epitaph to his guru, Nayakīrti-Siddhantaśaiva.³

But unlike Akkana Basti, Nagara-Jinālaya has undergone later additions and alterations. This is clearly indicated not only by the workmanship, but also by the difference in material used in the present structure. The original temple - the garbhagrāma, sukhanāsi and gavakṣa

1. MJ II, 98 332.

2. Ibid., 98 335.

3. This is confirmed by the presence of an epigraph SB 66 (42).

was built of pot stone, but the front porch in the west is a brick and mortar work. While the navaranga contains the bell-shaped pillars of pot stone, the adjunct contains the cubical pillars with octagonal bands. The parapet on the outer walls and the śikhara on the garbhagriha cell were also added later to the structure of Nāgādēva.

But we have no idea when exactly these additions were made. An inscription of 1432 says that Candita-Isti's glory of great penance "brought into existence the Nagara-Jinālaya of Dhavala-Jarōvara".¹ This remark cannot be interpreted as the erection of Nagara-Jinālaya itself, for the obvious reason that it was done by Nāgādēva. Probably it may refer to the renovations indicated above. If this is true - the original temple was erected in 1193 and the front porch, the śikhara and the parapet were put up in about the early half of the 15th century.

Besides these additions and alteration, some replacements have also taken place. The original image installed in the present basti, according to some inscriptions, was Ādinātha. But, today, we have only a mutilated portion of the prabhavali of this image and in front of it is another image. This has been wrongly identified with the original Ādinātha image of the basti.² A recently discovered inscription³ on the nītha of the present image clearly states that it is an image of Manati-bhaṭṭāraka. But this is also an image of Hoysala time, and, though it is not known

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1. EO II, 33 259 (108).
 2. EO II introduction P.23.
 3. No. 23 - App. I.

whether it was a part of the temple or brought from elsewhere, it seems to have been placed in the present position when the original image was mutilated.

Māngāi Basti.

This basti is about a quarter furlon, to the south of Nagara-Jinālaya. According to the two inscriptions found in the basti,¹ it was caused to be made by Māngāi of Belgola who was the lay-disciple of Abhinava-Chāruvīrti-Pāṇḍitācharya, in about 1323 A.D. This is confirmed by another record of about 1500 A.D.²

Actually, there is very little architectural data which helps us to understand the date of this monument. But the two elephants at the entrance and the images in the parbhacrine definitely confine the structure to the Hoysala period. But this does not mean that all these were a part of the temple when Māngāi erected the basti. There were later additions and repairs - but the structure proper is least affected by these subsequent works.

An inscription of the early period of the 15th century (?) says that Gommaṇṇa, a disciple of Hiriya-Ayya of Gerasoppa repaired among other monuments, Māngāi Basti also.³ The exact nature of this repair is not clearly traceable. But the following additions of the images may

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1. EO II, SB 339 and SB 341 (132).
 2. Ibid., SB 340 (133).
 3. EO II, SB 342 (134).

be noted:

- (1) The image of Śāntinātha was caused to be made by one Bhīma-Dēvi, disciple of Paṇḍitāchārya.¹ This Bhīma-Dēvi is mentioned as the queen of Dēvarāya and R. Narasimhachar identified the latter with Dēvarāya II of the Vijayanagar dynasty.
- (2) The image of Vardhamānasvāmi was caused to be made by Ansatāyi, a lay disciple of Paṇḍitadēva.²

Narasimhachar assigned the above two inscriptions to about 1410 A.D. We have already discussed the period of Paṇḍitadēva and Abhinava-Paṇḍitāchārya while examining the date of Gommaṭa-puttālaya. On the basis of the inscription found in Siddhara Basti, we have argued that Paṇḍitadēva or Paṇḍitāchārya mentioned in the inscription of Māngai Basti is the same one who died in 1398. We do not know when Bhīma Dēvi and Ansatāyi erected these images *and at that time* whether their guru was dead or alive. However, these images were added to the basti either in the later part of the 14th century or early part of the 15th century.

Another inscription has been noticed in the present study. This is engraved on the pīṭha of Pārśvanātha image in the same basti.³ According to this inscription the image of Pārśvanātha was caused to be made by ṛayabara-prabhuṣa ṣōṇādhikāri Śrīkṛṣṇaṣa-haṣṭade baṣaṣṭayya, a lay disciple

1. Ibid., SB 337.

2. Ibid., SB 338.

3. No. 29 - App. I.

of Arhanandi of Mūla-saṅgha Vēsiya-gaṇa Postaka-gaṇehha. We have no idea of this officer and also of Arhanandi. They occur in no other inscriptions of Śravaṇa Belgola. Hence, it is difficult to identify them and ascertain the date of the image. But the image is similar to the images of the Hoysala time. Hence, it could be assigned to about the 14th century.

Dānasāla Basti.

Like Siddhanta Basti, this was not originally meant to enshrine an image of a Tīrthaṅkara, but it was built to serve as a dānasāla (charity house). But later a Pañcha-Paramēṣṭhi image was installed in it which made it to be called a basti. The antiquity of this structure is not exactly known, but it was in existence in about 1680. This fact is revealed by Chidānandakavi in Munivēśābhayadēva in which it is said that "Chikka Dēvarāya Wodeyar of Mysore visited Belgola during the rule of his predecessor, Wodeya Dēvarāya Wodeyar (1659-72), saw Dānasāla and got the village Madanoya granted by the king for its upkeep."¹ Even in 1680, it was known as Dānasāla and not as Dānasāla Basti.

Other Monuments;

We have, so far, examined the dates of the bastis of the town. Now, let us turn our attention to other monuments which are both religious and secular in character.

The Jaina Jutt.

This imposing monument near Dhanḍāri Basti is

1. EC II, Introduction P. 28.

attributed to a remote past by a local tradition. In the building of the mutt proper seems to be of recent origin. We do not come across any epigraphical reference to the mutt earlier than the time of the Mysore king,¹ Krishna Raja Wodeyar. But the latter refers to it as already in existence for a long time. The present monument, considered from the architectural features, cannot be pushed back earlier than the rule of the Mysore Wodeyars. The pillars in the porch, though elaborately carved, are of post-Vijayanagar period. Moreover, the paintings on the walls of the mutt also belong to the time of Krishna Devaraya Wodeyar III. Besides these, most of the metal images which are found in the garbhagriha do not go back earlier than the middle of the 19th century.²

Hence, it may be concluded that though the antiquity of the mutt goes back to the remote past, (a part of) the present structure is of recent origin and must have been erected in the 19th century.

The Tērina Mantap.

This mantap near the matha or Bhandāri Sasti was erected by Jinna, wife of the elder brother of Nayana-setti in 1881 according to an inscription engraved on it.³

1. EC II, SB 354.

2. Vide., Ibid., SB 355-361 and 480-492.

3. EC II, SB 500.

The Kalyāni.

The great tank in the middle of the town, called Kalyāni, is mentioned to have been erected by Chikkadeva-Rajendra-Devar in about 1680 A.D.¹ This is also confirmed by Anantakavi in his Govatēśvaracharita.² The gōpuras, which rise over the door-ways on the enclosure of this Kalyāni, may also be attributed to same period.

Kālaśa Temple.

This is the only non-Jaina temple in Sravana Belgola. It is of recent origin, but the exact date of the monument is not known. It may be roughly assigned to the later part of 19th century.

Monuments of the neighbouring villages

Jinanāthapura.

Jinanāthapura, which is situated roughly to the north of Chandragiri, has two Jaina bastis. One of them is called Aregal Basti or Pāravanātha Basti. The date and the author of this basti was not known so far though it was presumed that this structure must have been older than Sāntīśvara Basti of this village.³ But as

1. Ibid., 53 385.

2. Ibid., Introduction P.31.

3. EO II, Introduction, P.33.

inscription¹ found by the author reveals that this temple was built by one Piriyalarāja, a lay-disciple of Śubhacandra - Siddhāntadēva. As Śubhacandra died in 1123 A.D.;² it is probable that Piriyalarāja erected it within this date. As the village itself was founded by Gengarāja in 1117 A.D.³ we can assign the date of this structure to any year between 1117 and 1123 A.D.

Another structure in this village is called Śāntīśvara Basti. This was erected, according to an inscription, by Rāchana.⁴ This inscription is assigned to about 1200 A.D. Another inscription, brought to light in the present study, supports this. Hence the temple may be assigned to about 1200 A.D.

Bastihalli

The date of Nōminātra Basti at Bastihalli was not known till now. An inscription brought to light in the present study,⁵ reveals that this structure was erected by Chikka Nēmichandradeva, a Jaina saint of Alasanga. This Chikka Nēmichandra is the disciples' disciple of Mayakīrti-Siddhānta Jhaknavarti. Hence the date of this inscription and of the structure may be assigned to the early part of the 13th century.⁶

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1. No. 32 - App. I.
 2. CC II, 98 117 (43).
 3. Ibid., 33 368.
 4. Ibid., 33 390.
 5. No. 34 - App. I.
 6. See for a detailed discussion of the two Mayakīrtis No. 35 - App. I.

Male selgola.

A ruined Jain temple of this village was once erected for Pārśvanātha. An inscription found at the temple states that a donation was made by the Hoysala prince Ereyanga to this temple in about 1094 A.D.¹ On the basis of this, the temple has been assigned to 'about 1094'.² But the images found in this structure seem to indicate a non-Hoysala workmanship. The ghauri-bearers stand as examples for this. These images are much nearer to the images found in the Kambadahalli temple rather than to any of the Hoysala works. Hence, the structure may be pushed backward by another century and be associated with that of Pañchakūṭa Basti at Kambadahalli.

Jānehalli.

The ruined structure found in this village was once dedicated to a Tīrthaṅkara. It was built in about 1120 by Jakkinavva, the wife of the elder brother of Gaṅgarāja.³

Bakha.

Pārśvanātha temple at Bakha, according to an inscription brought to light in the present study, was built in the time of Hayakīrtidēva of Mūlamanṅga.⁴ Probably Hūllarāya was also associated with the construction of this temple.⁵ ~~The date of~~ this structure may be assigned to about 1174 A.D.

1. EG V, Jn 143.

2. EG II, Introduction 2.34.

3. EG II, J 368 and 400.

4. EG 36 - App. I.

5. EG 35 - App. I.

SECTION -- III

CHAPTER -- V

A descriptive Account of
the Monuments : (1) Chandragiri

Chandragiri is the smaller of the two hills (Pl. 11, a) of Sravana Belgola. In inscriptions it has been called Kalbappu¹ or Kalyanapra². It is situated to the north of Vindhyagiri and is 3,052' above sea level. Though it is the smaller of the two hills it accommodates a larger number of bastis on its summit. As many famous Jaina saints are said to have lived here and ended their lives in sallekhana, and as a great many Jaina devotees built the bastis and the mantaps on the summit of this hill, it is regarded as a holy spot by the Jains.

The monuments of this hill could be divided into bastis and mantaps. All bastis, except two of them, are situated within an enclosure (Pl. VI, a and b). They may be divided as follows:

A. Bastis outside the enclosure:

- (1) Bhadrabahu Basti
- (2) Isaya Brahmadeva Basti

B. Bastis within the enclosure:

- (1) Chandragupta Basti
- (2) Chandraprabha Basti
- (3) Santinatha Basti
- (4) "Suparvanatha" Basti
- (5) Majjigani Basti
- (6) Chavundaraya Basti
- (7) Parvanatha Basti
- (8) Kattale Basti

1. EC, II, 53 12(3), etc.

2. Icd., no 1, etc.

- (9) Śāsaṇa Basti
- (10) Aradu-Katte Basti
- (11) Savatigandāvarana Basti
- (12) Tērina Basti
- (13) Śāntīvara Basti

While discussing the main characteristics of these bastis, we have already noted that there is a broad agreement in the style of these structures. In the present chapter, only the details of each temple will be noted.

A : BASTIS OUTSIDE THE ENCLOSURE

1. Bhadrabāhu Basti.

Bhadrabāhu Basti or the cave of Bhadrabāhu is a structure of a single cell, half natural, half constructed. It is situated to the south-west of Lakki-dōng. Originally it was only a rock shelter, where the saint Bhadrabāhu is supposed to have spent his last days. But later the western wall and, very recently, the southern porch were added to this. The cell is unshapely; and it contains only carved foot-prints and not any images. There is a stone-screen in the south-western portion of the wall. The porch on the southern side is open at the sides. The roof is supported by two pillars which are square in shape, each with two octagonal bands. There is a flat, sloping, eave and a simple parapet of brick masonry.

The name of this basti is derived from the tradition that Bhadrabāhu ended his life here.

2. Iruve Brahmadēva Basti.

This small temple is situated to the north of the

enclosure wall; and to the east of Kañchana dhya. It is a temple of a single cell, small in dimension and height. It is square - about 4' X 4' and about 4' in height. It faces west. Its walls are made of huge granite blocks. There is a small door-way in the east, but no image in the cell.¹ Its antiquity goes back to the 10th century. The term Irave (ant) in the name of the temple is due to the popular belief that this temple was erected for a small image of Brahmā.

B : BASTIS WITHIN THE ENCLOSURE

1. Chandragupta Basti.

Chandragupta Basti (Pl. viii, b) is a small but interesting structure. It is situated to the south of Jāvana Basti, and it forms a part of the Kattale Basti (Pl. ii, b) as its sukhanāsi door-way is attached to the northern wall of the pillared mantap of Kattale Basti. It faces south and consists of three garbhagrihas and a common sukhanāsi. The garbhagriha cells stand in a row and face south. Externally, it is one rectangular apartment, extending from east to west, but the intermediary walls have divided the apartment into three separate cells within each one possessing an independent door-way. These cells are (1) the western (2) the central and (3) the eastern. All are rectangular in plan, the central one being broader than the other two. The eastern and western cells (Pl. ii, b) are about 8½' X 4', while the central one is about 8½' X 6½'.

1. Harasinhachar recorded that an image of Brahmadēva existed here - Q II, Introduction, '9.

The western cell enshrines the image of Padmāvatī (Pl.xiii, b) the Yakshi of the twentythird Tīrthankara, Parshvanatha. The central cells houses an image of Parshvanatha of about 4' 2". In the eastern cell, there is an image of another Yakshi, Kushmāndinī.

The door-ways of these three cells are plain and devoid of decorative scroll and floral designs which are usually found in other bastis.

The sukhanāsī, which adjoins the three cells in the south, is rectangular in plan, measuring about 4½' x 17½'. It is a common cell for all the three garbhagrihas. There is an image (Pl. 1, a) of Sarvabha Yaksha of about 4' 9½", standing against the eastern wall. It is a unique example in the bastis of Sravana Belgola. There is another image of Dharaṇendra Yaksha standing against the western wall. He is in tribhanga, also an unique posture as far as independent Yaksha images in Sravana Belgola are concerned. Of the two Yakshas found in the sukhanāsī, one is identified as Dharaṇendra, while the other is called Sarvabha-Yaksha, by Narasimhaachar.¹

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1. Describing the Yaksha images, Narasimhaachar wrote "In the varanda there are Dharaṇendra-Yaksha at the right and Sarvabha-Yaksha at the left" (SC II, Introduction, P.4). But these two images were later mistaken for each other - see, Sravana Belgola (Kannada), P.32, Pl. 17 where the image of Dharaṇendra is described as that of Sarvabha and Sarvabha as that of Dharaṇendra.

The most interesting part of Chandragupta Basti is the nukhanāsi door-way and the perforated screens. These works seem to have been done by Dāsōja in the 12th century. The door frame is about 5' 9".¹ The door-jambha are divided into three vertical sections at the base and into five vertical sections at the upper portion. At the base of the door-jambha are Yakshas in atibhanga-pose under five-headed snake canopies, scroll designs and kalasas with floral designs. The upper five sections contain the following details: (1) A scroll design which runs all over the door frame (2) A chain of convolutions, each of which contains a miniature Yaksha image. There are totally thirty-four Yakshas; they are in different attitudes, and some of them carry different musical instruments. Though there are some repetitions, they impress us by their variety and articulation.² (3) Another scroll work at the top of this section with the expanding abacus and the four-square-bracket

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1. The actual door is about 4' 2" high and the entrance is about 2' 2" wide.
 2. There are drummers, cymbalists, dancers, etc. Some of them carry drums beating them with stick, while others beat them with hands. There are others who fiddle tanbūris, while some other beat kuṁbhās (ghatas). Some dance with flower bunches or handkerchiefs in their hands. Some articulately blow the snake-charmer's pipe (pungi), flute, etc.

bearing the projecting cornice of the lintel. (4) Another chain of convolutions, running only on the door-jamba each one of them containing a miniature lion, each apparently different from the other. (5) Another row of scroll work. There is sharply curved eave over the lintel which bears the Kūṭas. Below this cornice is a row of hamsas or swans. The entire door way, made out of pot-stone, exhibits a fine workmanship of a Hoysala artist.

But more interesting are the two sculptured panels (Pl. viii) that form the screen wall on either side of this door-way. Though such perforated windows are commonly met with in the Hoysala temples, they are rarely seen with plastic work of the kind seen here. The screens are about 6' high. Each facade is divided into ten rows, and in each row there is an alternation of sculptured block and a square hollow. This pattern is regularly followed in the western facade, (Pl. viii, a) but in the eastern facade (Pl. viii, b) there is some confusion. Actually, these ten rows are worked out in three blocks of stones, but while fixing these blocks in the eastern facade the lower block has been placed on the upper portion and vice versa. This accounts for the irregularity found in the present panel. The subject matter of these relief-works is unknown. But according to the local tradition, they are supposed to depict the incidents connected with Bhadrabāhu and Chandragupta. However, no confirmation can be made until more reliable evidence and more convincing explanations are available.

The basti proper ends here. Its southern portion is now merged into the pillared-mantap of Kattale Basti. The description of this hall will be taken up later.

The exterior of the temple is equally interesting for the study of early architectural development. The outer wall could be divided into three sections - the adhithāna or basement, the wall and the attic. The adhithāna consists of three rows of cornices. Over this rises the proper wall which is cut at regular intervals by vertical pilasters. There are unostentatious kōṣṭhas on the northern side of the wall, but they have neither the towers nor the images. The eaves that project over the wall are sharply curved and are punctuated by the āḍḍas. On the underside of the eaves is a row of swans. There is no attic proper but a row of lions (Kukkūṭa-sarṇas ?) runs over the eaves. Of the three garbhagriha cells, the eastern and the western are surmounted by small but exquisite domes (Pl. vii, a). The stūpas which surmounted the domes are missing now.

2. Chandraprabha Basti.

Chandraprabha Basti is situated to the north of the outer wall of Kattale Basti, or to the west of Bāsana Basti. It is also a low-roofed rectangular structure built in the Dravidian order. It faces north. The walls are of brick masonry. Usually it falls into four sections - a garbhagriha, gukhanāxi, navaranga and porch.

The garbhagriha is square in plan, measuring 3' X 3'. Close the southern wall in this cell is a pīṭha (about 1' 0" high) over which an image of a Tīrthankara is installed. The image is in the Parvāṅkūṣaṇa, and it possesses neither lāṅghana nor attendants. On the basis of the local belief, the image is that of Chandraprabha. In workmanship and decorative details the image differs from all other images

found on the hill. It has a broad chest, but a narrow waist line which runs on the navel. The shape of the ears, the corners of the mouth, the formation of the nose are markedly different in size and shape from the images found in Kattalo Basti and Uhāvundarāya Basti. The parikara, the chauri-bearers and the mukhade, which ~~are~~ almost indispensably found on the hill, ^{are} ~~also~~ absent here, but there is a small oval-shaped arabhaṇḍali behind the head of the Tirthankara.

The sukhanāsi adjoins the garbhagrīha in the south. It is rectangular on plan and measures 5' x 5'. There are two images (Pl. xlvi, a and b) here, the Yaksha and Yakshi, who are placed on either side of the garbhagrīha door-jamb. They are also distinct in workmanship. The Yakshi image has been described elsewhere at a greater length. The Yaksha is about 2' 6" high. The phala, held in his left hand, and his physiognomy and ornaments, are different from the Yaksha images found in other temples. He is seated in the Parvāṅkāṣana. These images of Yaksha and Yakshi have been identified as Syama and Jvālāmālīnī by Narasimhaachar. But this identification is not supported by the iconographic texts or any other evidences.

The sukhanāsi is separated from the navaranga by two pillars. The navaranga is square, measuring 17' 10" x 17' 10". There is a small square platform in the middle of this hall and four bell-shaped pillars support this ceiling. But the pillars differ from other bell-shaped pillars as the shafts are not cylindrical but octagonal.

The open-porch in the north is supported by two pillars. The outer walls of the temple are extremely simple.

They are of brick masonry. There are horizontal cornices at the basement as well as at the top. On top of the four corners of the temple are lions of brick masonry. The name of the temple is derived from the local belief that the Īrtanāṅkara enshrined in the garbhagriha is that of Chandraprabha.

3. Sāntinātha Basti.

Sāntinātha Basti is situated to the south-west of Pāreśvanātha Basti. It is another simple, rectangular, structure on the hill. It consists of only two cells, a garbhagriha and a mantap, and faces east. It has also an open porch in the front.

The garbhagriha is square, measuring 5' 5" x 5' 5". It enshrines one of the most interesting Īrtanāṅkara images on the hill. The image (Pl. xlv, b) is about 12' 10" high and is supposed to be that of Sāntinātha. At the base of the image is a solid block of stone with no carvings on it. There is neither the lāñchhana nor the attendant of Sāntinātha. But this image in black polished stone appears more impressive than the Pāreśvanātha image of Pāreśvanātha Basti on the hill. The physiognomy of the image is pleasing. The image, including the pīṭha and panel are prepared in a single piece of black stone.

The walls of garbhagriha and the ceiling seem to have been originally painted. But to-day, only some vestiges are seen on the upper portions of the walls and on the ceiling. There are rows of Īrtanāṅkaras standing in the Kāvotsarga on the walls. They have been flanked by their attendants. The lāñchhana of some of the Īrtanāṅkaras

are still visible, but as most of them are damaged or erased, a systematic study of the paintings could not be made. On the ceiling there is a painting of a Padma in the centre, and a row of swans etc., on the octagonal bands.

Adjoining the garbhagriha in the east is a square mantapa measuring about 8' 6" X 8' 6". It is a plain cell with no images, pillars, etc. Adjoining this in the west is a porch. Two pillars support the roof of this open porch. The pillars are square, but they have two pates with sixteen-and-octagonal faces. The eaves of this porch are flatly sloping as found at the front portion of Pārśvanātha Basti. The pillars are of later period - hence, the porch may be a later addition.

The outer walls are extremely simple. Excepting a sharply curved cornice on the basement, the rest of the wall is made of huge granite blocks. There are pilasters at regular intervals, but they hardly project from the walls. The eaves are simple, projecting sharply from the wall. The whole temple is extremely simple, exhibiting no architectural skill; but the image in the sanctum-cella stands as a testimony to the artistic ability of the men of that time.

The temple appears to have been named after the image enshrined in the garbhagriha. However, apart from the local belief, there is no evidence which helps us to identify the present image with that of Śāntinātha.

4. No. 2 Pārśvanātha Basti.

Another small basti of two cells and a porch is situated in the north-eastern corner of the enclosure, or to the north of Śāntinātha Basti. It is locally called "Supārśvanātha Basti". The temple broadly agrees in size,

plan and elevation with Śāntinātha Basti observed above. Like the latter, it also faces east, and possesses no pillars within; but, unlike Śāntinātha Basti, its walls are of brick masonry, and the whole temple stands on a slightly elevated platform.

The garbhagriha is squarish, measuring; about 4' 8" x 7' 8". Over the śikha-pīṭha (about 1' 6") is an image of a Tirthankara (3' 6") who is seated in the Pārśvanātha. He is locally called Supārśvanātha. The throne on which the image is seated is very well executed. There is a back cushion to this. On either corner, a lion stands on its hind-legs, and at the top corner are the projecting mukara heads. At the back of the throne stand the two chauri-bearers who are elaborately dressed with ornaments and a crown. There is a snake canopy of seven-hoods which spreads over the head of the Tirthankara. Though Pārśvanātha and Supārśvanātha possess the snake-canopies, they are distinguished by the number of the hoods of the snakes and the lāñchhanas. Supārśvanātha is supposed to have a snake-canopy of one or five or nine hoods;¹ where as Pārśvanātha is supposed to possess a snake canopy of three or seven or eleven hoods.² Here, the image does not possess any other positive symbols to support that it is the image of Supārśvanātha. On the other hand, the seven-hood canopy clearly indicates that it is the image of Pārśvanātha.

The gukharpīṭh which adjoins the garbhagriha to the east is also squarish on plan. It measures 4' 6" x 3' 3".

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1. Bhattacharya. Jl, P. 60.
 2. Idid., 2. 32.

The interior walls have some pilasters at the corners; but there are no pillars in the cell. This is adjoined by an open porch. Here also two pillars support the roof.

The brick and mortar walls are extremely plain. There is one horizontal cornice at the prabhavali; there are some pilasters on the wall. These resemble the pilasters of Śāntinātha Basti.

5. Vajjigana Basti.

Vajjigana Basti is another low-roofed unadorned structure. It is situated in the eastern portion of the enclosure, a few yards to the east of Śāśana Basti, and it faces south. Unlike all the bastis reviewed above, this temple stands on a platform. The latter is as at 3' wide. Over this platform rises the temple walls which are about 10' high.

The temple could be divided into garbhagriha, sukhanāsi, navarāṇa. The last is adjoined in the south by a porch of the type found in No. 2 - Pārāvanātha Basti observed above. The garbhagriha is square on plan, measuring 7' 3" x 6' 11". The cell enshrines an image which is about 3' 8", in height.¹

The sukhanāsi is rectangular on plan, measuring 6' 10" x 4' 8". There are two pillars with square and octagonal shafts. They separate this cell from the navarāṇa.

1. Including the sukkode and prabhavali, it is about 4' 4".

The navarāṅga, which adjoins the sukhanāḍi in the south, is also square in plan. It measures 14' X 14'. There is a small square platform in the middle of this cell, and at its four corners stand four bell-shaped pillars. The ceiling contains a paśma. The two door-ways of this basti - the main door-way and the parbhagria door-way are extremely narrow and simple and deserve no special attention. The porch that adjoins the navarāṅga on the south resembles as pointed above, the porch found at No. 2 - 'Pārśvanātha' Basti. But its roof is supported by two pillars which vary in workmanship from other pillars. The basti has derived its name from Majjigama, who probably constructed it.

6. Chāvundarāya Basti.

Chāvundarāya Basti (Pl. 11, c) is one of the larger bastis on the hill. It is situated at the southern portion of the enclosure, to the north of Sasana Basti or to the north-east of Chandraprabha Basti, and it faces east. In size, it is excelled by Kattale Basti, but, in architectural details (Pl. xi, b) it is unrivalled by any temple on the hill. Just as Akkana Basti stands as a perfect specimen of the Hoysala temples built in Hoysala style, Chāvundarāya Basti stands as an excellent specimen of a temple built in the Dravidian style of architecture in Śravana Belgola. In this respect, it is nearer to Chandragupta Basti than to any other basti.

This basti possesses some unique features. It is built of huge granite blocks, like other temples here, but the monotony of the plain surface of the outer walls is broken by the pilasters, pañjara and kōṣṭha. It is imposing

by virtue of its height. A flight of steps in the east usher us into the proper temple, but its walls rise on the rock-bed, and it lacks the platform either of the type of Majjigama Basti or of the other bastis located in the north-eastern corner of the enclosure. In wealth of details of decorative motifs on the attic, the temple has no parallel, though this has been imitated in brick works of Āsana Basti. It has a beautiful tower, (Pl. xi, a) the sukhanāsi of which enshrines an image of Pārśvanātha, and thus, forms a temple over a temple,

The temple consists of a garbhagriha, sukhanāsi, and navarāṅga. The last is adjoined by a half opened porch. The garbhagriha is square on plan, measuring 8' 2" x 8' 2". There is an image of a Tīrthāṅkara seated in the garbhagriha (3' 6") on a siṃha-piṭha (1' 10"). There are attendants at the back. But the reclining cushion, which is found at the back of some of the images, is missing here. At the back of the Chauri-bearers rises a parikara with a Kīrtimukha face at the top and other convolutions containing floral designs. The parikara appears much simpler and smaller compared to other parikaras found in the temples of Chandra-giri.

The sukhanāsi, which adjoins the garbhagriha in the east, is rectangular on plan, measuring 17' 10" x 7' 4". On either side of the garbhagriha door-way are separate images of a Yaksha and a Yakshi. They are Koyala works and the best in their class found on the hill. There are two cylindrical pillars, appearing rather slender for their height, which separate the sukhanāsi from the adjoining navarāṅga.

The navarāṅga is also square measuring 26' x 29'.

There are totally sixteen pillars and an elevated square platform in this hall. Of the sixteen pillars, the central four are cylindrical and bell-shaped; the rest differ from these. At the south-eastern corner of this hall, there is a stone stair-way which leads to the upper floor of the temple. The porch in the east is half-open. It has stone benches on either side. Two pillars, oblong and cylindrical, support the ceiling which possesses a niṣṇa-padaṃ. It has the flat-sloping eaves as found in the eastern section of the temple of Pāreśvanātha Īṣṭi.

The walls of the temple rise immediately above the rock surface. The adhiṣṭhāna is made of rows of paṭṭas separated by the grīvas. Over this rise the walls. They are divided at regular intervals by vertical pilasters. The upper portion is moulded with double-cyma motifs and is crowned by the cushion capital, expanding abacus and sāḍā-bōḍigai. Over this comes a sharply-curved eave which is punctuated at regular intervals by the kūḍus. The underside of this cornice contains a row of swans. This uniformity on the walls is broken by two features: the Pañjaras which come here and there; the pattern of recesses and projections on the garbhagriha outer walls. The Pañjaras lack the miniature towers and the images. A more interesting and artistic part of the temple is the attic. It consists of the Kōṣṭas, Pañjaras, and Āḷai. The evolution of this pattern has been discussed elsewhere and only the other minor details may be noted here.

The attic (Pl. xi, a) could be horizontally divided into three sections : (a) immediately above the eaves comes a row of kukkūṭas or sta horses; (b) above the latter comes the terminations with various architectural motifs, like a boat-shaped Āḷai, a horse-shoe shaped Pañjara and a dome-shaped Kōṣṭas. The images in the central

row (Sālai) deserve special attention here. They are placed on the pithas, which are either square or rectangular in shape. The larger sāthas are occupied by the Tīrthan-karas, all of them being found in the Varyānkāsana. Between one Tīrthan-kara and another, there is a male or a female attendant. They are found in various attitudes and postures. On the southern face of the attic, the Tīrthan-kara image is replaced by a Yaksha, and the seat of the attendant has been occupied by a Yaksha. On the western face, all attendants are ladies who are either in añjali or hold a nāga (snake) or a suka (parrot). But in the northern corner of this face, there is Yaksha who attends on a Tīrthan-kara. In the centre of this face is a Yakshi who holds in her four hands an ankusa, padma, phala and kalasa(?). On the northern face also the seated Tīrthan-karas are attended by the Yakshas and by the Yakshis. There is also a seated Yakshi with four hands in which she holds different attributes. All through the parapet there are twenty-six Tīrthan-karas images and twenty-six other images. Two niches (Kōshthas) have been occupied by Yakshis. Only one Yaksha has been honoured by a niche (Kōshtha). A lady who sits looking in the mirror in the north-western corner is another who has shared this honour.

The crowning members of the Sālai, añjara and Kōshthas come above this row of images. The Sālai is crowned by a boat-shaped architrave with the Kīrtimukha motif and other scroll designs. The Kōshthas are crowned by a medium size square-dome containing the Kūṇa and a line of medallion and floral designs. The añjaras are crowned by the large or small horse-shoe arches.

Over the garbhagriha rises an extremely impressive sikhara (Pl. xi, a) of two talas. The first tala is usually

forms the upper floor of the temple. It is projected in the east. The eastern door^{way} ushers us into the cell which enshrines an image of Pāreśvanātha. The outer walls of this upper floor, or the first tala of ^{the} Sikhara, is identical in workmanship with the outer walls of the main temple. Over this comes the second tala which is crowned by an octagonal dome and a kalasa.

The temple has been called after the Chāvundarāya, the minister under ^{the} Gangas, who got the colossal image of Gomāta prepared. But this temple was obviously not built by Chāvundarāya himself, but was probably built in his memory by some onqah.

7. Pāreśvanātha Basti.

Pāreśvanātha Basti is one of the most impressive structures (Pl. ix, b) on the hill and the first that we encounter after entering into the enclosure. It consists (Pl. iii, c) of a garbhagriha, sukhanāsi, navaranga and mantap. The garbhagriha is square on plan, measuring 13' X 13'. In the centre of this cell and against the western wall stands ^{the} image of Pāreśvanātha. It is (Pl. xiv, a) the tallest and the most impressive image found in the basti of Sravana Belgola. The image is well executed, but it possesses some peculiar physiognomical features. The waist line is not well formed and the thighs are very thick. The eyes are wide-opened (Pl. xiv, b) and this has taken off the serenity of the face. The most interesting part of the image is the snake coil and the canopy. It impresses the onlooker both by its size and workmanship. The image and the serpent are carved out of a single stone. But, unfortunately the full view of the snake canopy (Pl. xiv, c) is barred by the narrow doorway of the cell.

The sukhanāsi which adjoins the garbhagriha is rectangular on plan, measuring about 15' X 8'. Unlike all other sukhanāsi there is a wall and a doorway in the east. This wall divides the sukhanāsi proper from the adjoining navaranga. The sukhanāsi door-way, like that of the garbhagriha, is plain, narrow and unimpressive. The navaranga is squarish on plan, measuring about 25' X 23'. There is a square platform in the centre of this hall. Four bell-shaped pillars of this cell bear the ceiling. Excepting an inscriptional slab at the southern side of this hall, there is nothing remarkable here. The doorway is also simple and unimpressive.

Adjoining the navaranga is a hall-opened sanctuary with stone benches on either side. The ceiling of this sanctuary is supported by four pillars which are square in shape with two octagonal pattas. The path-way is about 14½' X 6'.

The outer walls (Pl. ix, b) of the temple are well finished. The adishthana consists of cornices one above the other. Two of the middle cornices have the dentils. The outer wall indicates two clear divisions, the garbhagriha and sukhanāsi forming one, the navaranga another. The former section of the outer wall has recesses and projections, and it is divided by vertical pilasters and occupied by the Pañjara and the Kāntas. Over the bracket of these pilasters come two rows of caves of which, the upper one contains the Kūṇas. The navaranga portion of the wall is built of huge granite blocks, and is devoid of the pilasters, pañjara and the Kāntas. The lower cave differs from one found on two walls of garbhagriha-sukhanāsi. Here, it is in the form of a flat-sloping surface, casting deep shadows over plain walls. But the upper cave is the continuation of the second

row of roll cornice with the Kūṇḍa. Over this rises a plain parapet of brick-masonry.

Another interesting feature of the temple is the tall mānastambha (Pl. ix, a) which faces the temple and stands at a distance of about 11' from the temple. The basement of this pillar rises in three stages. The lower - most stage is about 4' high (and 20' X 20' square) while the middle row is about 3' 2" (and 13½' X 13½' square) and the upper most is about 2½' high (and 8' X 8' square). The total height of the basement is about 10'. Over this rises a tall pillar which is oblong, as the base of the rest of the shaft is sixteen-sided. The shaft is divided by the paṭṭas at regular intervals, the faces of which are incised by some scroll-designs, an elephant with a rider, a rider on a horse, swans and kukkūṭas. On each face of the oblong basement is a sculpture. On the southern face is a seated Yakshi, Padmavati, who holds in her four hands an śakra, pāśa, phala and abhaya. A seven-hood snake-canopy rises over her head. On the western face is a galloping horseman who holds a long lance in his hand. The rider wears a crown and other ornaments. On the northern face is the image of a Yakshi who holds the same weapons held by Padmavati, but there is no seven hood snake-canopy over her head, and she is seated in the śukhāsana. On the eastern face is the image of a Yaksha holding the same weapons. The mānastambha is about 40' to 45' high and it is unrivalled by any other in this town. Its upper portion contains two rows of heavy coils over which rises a beautiful pavilion. The latter enshrines the Śaṅkha-Jīna.

The basti has been called after the first śikha enshrined in the garbhagriha.

3. Kattale Basti.

To the east of Pārśvanātha Basti is another structure called Kattale Basti. It is the largest temple (Pl. II, b) on the hill. It also faces east. But it has undergone many renovations (Pl. VII, b) in recent times; it is much added and altered. Hence the original structure is practically lost for our study.

The temple consists of a garbhagriha, sukhanāsi, navarāṅga, gopurā and a porch. Actually, the original structure comes to an end with the navarāṅga, but between the northern wall of Pārśvanātha Basti and the southern portion of Chandragupta Basti, the pillared gopurā and a porch are erected sometime recently. This porch and navarāṅga are now common to both Chandragupta and Kattale Bastis.

Between the garbhagriha and the navarāṅga almost the whole of the original structure is retained intact. The garbhagriha is squarish, and it enshrines an image of a Tirthankara. The latter (3' 4") is seated over a pīṭha (1' 10") in the Paryāṅkēśana. As in other temples, there are a back cushion, two Chauri-bearers and a large parikāśa, the last containing a kirtimukha-face, scroll designs, convolutions with the Yakshas in them etc.. There is an inscription on the pedestal of this image. The garbhagriha

1. Originally it was a dark chamber. But now there are openings in the southern and northern walls.
2. Pl. II, 3B 70 (64).

doorway is narrow, short and plain. One special feature of the garbhagriha is the circumambulatory passage. A narrow passage runs south, west and north of garbhagriha and opens out into the sukhanāsi. The sukhanāsi is open in the east. There are two images on either side of the garbhagriha door-way — carvāṇa Yaksha and Kushmandini Yakshi. This apartment is squarish, measuring 18' X 16½', and it accommodates six pillars. The nayaraṇa which adjoins the sukhanāsi is square, measuring 23' X 27'. It accommodates sixteen pillars in all. Four of them support the central ceiling which contains a padma, while the rest of the pillars support plain, flat, ceilings. Probably, these flat surfaces of the ceilings were painted some time later, but excepting some traces, there is nothing left now.

The pillared hall which adjoins the nayaraṇa in the east is at a lower level compared to the rest of the structure. A stair-way, at the western portion of the manḍapa, leads one into nayaraṇa. This hall is rectangular in plan, measuring 36' 4" X 27' 6", and it accommodates as many as twenty-four pillars. These pillars are four-sided with two octagonal bands. All these pillars and the hall are of recent origin. The porch which adjoins the hall is closed on the sides and on the top. Five pillars support the roof, and these pillars are identical with the pillars found in the pillared-hall. As stated above, the outer walls of this temple are rebuilt a decade ago. Originally, probably, the temple stood on a platform, the traces of which are now found on the western section of the outer wall.

The basti has derived its name from a predominant feature found in the structure. As darkness (Kattale) dominates the interior of the temple, it has been called Kattale Basti.

9. Śāsaṇa Basti.

Śāsaṇa Basti (Pl. 111, d) is situated to the north of Chandragupta Basti or to the south of Chāvundarāya Basti. It faces east. It is built of brick and mortar. The interior of the temple could be divided into sarbhagriha, sukhanāsi and navarāṅga. The sarbhagriha is square, measuring 8' 6" X 8' 6". It enshrines an image of a Tirthankara who seated in the Paryāṅkāsaṇa. The image (3' 2") sits on a pīṭha (1' 4") and under a mukhoda. It corresponds to the image found in Kattale basti. There are the usual back-cushion, the Chauri-bearers and a large Parikara at his back. There is an inscription on the pīṭha which states that this basti was erected by Gangaraja.¹ The temple is actually called in the inscription as Indra-Kaṭhāgriha or an abode of Lakṣmī. But this has been called Śāsaṇa Basti on account of the fact that a huge lithic record (Śāsaṇa) stands against the eastern wall of the basti.

The sukhanāsi, which adjoins the sarbhagriha in the east, is rectangular on plan measuring about 8' 7" X 5'. On either side of the sarbhagriha doorway are the images of Jarvāhna Yaksha and Kusumapāṇī Yakshi. The navarāṅga is also rectangular on plan, measuring about 26' 2" X 18' 5". There are six pillars in all (and four more pillars are added now). The central ceiling bears a padaṅga.

The outer walls of the temple above the basement are built of brick and mortar. They have been modelled on the pattern of the outer walls of Chāvundarāya Basti. Here

1. EG II, LB 74 (65).

also the walls are divided by vertical pilasters, and a part of the wall is alternated by recesses and projections. The parapet above the wall, specially on the eastern section, consists of the Sālais flanked by the Pañjara and the Kōhṭa. There are two types of Pañjara, one with large horse-shoe arches and another with small horse-shoe arches. The Pañjara large with horse-shoe arches contain images of Tīrthankaras. At the north-eastern and south-eastern corners are the Kōhṭa.

10. Eraḍukeṭṭe Basti.

Eraḍukeṭṭe Basti (Pl. 111, a) is situated to the east of Chāvundarāya Basti in the north-eastern corner of the enclosure. It is also a rectangular structure, facing north. The temple consists of the usual three divisions: a garbhagriha, sukhanāsi and navaraṇa. The garbhagriha is square, measuring 8' 5" X 8' 5". It enshrines an image (3' 2") of Adinatha, seated in the Varvāṇkāsana, under a mukhote. His throne possesses a reclining cushion two Chauri-bearers, and a parakara. All these are well-finished, and they exhibit a typical Hoysala workmanship. The sukhanāsi which adjoins the garbhagriha in the north is rectangular, measuring 6' X 6'. On either side of the garbhagriha doorway are the images of Varvāṇa Lakṣaṇa and Kṣhmanḍinī Yāśaṇi.

Two pillars separate this section from the adjoining navaraṇa. The latter is also rectangular on plan, measuring 24' 4" X 19' 4". As in other temples, there is a square platform in the middle of the hall. There are six bell-shaped pillars, four of which stand at four corners of the platform. They are thicker than the other two that

stand immediately after sukhanāci. The central ceiling of this hall bears a padma.

All the two doorways, the main as well that of the garbhagriha, are simple and deserve no special attention. But there is one peculiarity in this temple which has not been met with in the temples examined so far i.e., an elevated basement in the front. In some of the temples described above, we have seen the porches, either open or with stone benches, but here there is no porch as such but the platform itself projects in the front of the temple. With a stair-way on the east and the west. It is supposed that these double (gradi) step-ways to the platform (katte), got the structure the name of Bradu-katte Basti.

The temple itself stands on an elevated platform which is as high as 9' in the north, though in the south it is hardly 4' high. But the walls are plain and built of brick and mortar. The basement is in full agreement with the basement of Sācāna Basti. Externally, the temple is extremely unimpressive. Even within the temple excepting the images of the Ārthanāra and the Yakṣas, there is very little that is impressive.

11. Javatigandhāvarāṇa Basti.

To the right of east of Bradukatte Basti is another structure (Pl. III, b) called Javatigandhāvarāṇa Basti. The latter broadly agrees with the former on plan. It also falls into three divisions, garbhagriha, sukhanāci and navarāṇa and faces north. It has also an elevated platform, in the north, but it possesses only one stair-way leading to it. This stair-way is located in the north.

The garbhagriha is square, measuring 9' 2" X 9' 2". It enshrines an image of a Tirthankara who is seated in the Parvāṅkāṣa under a mukhote and attended by the usual Chauri-bearers. At the back of the entire group is an elaborately worked out prabhāvali with kīrtimukha, convolutions containing Yakshas, lions, Yakshas riding on Yalis and creeper designs. An inscription on the pīṭha says that this image of Śāntinātha was caused to be made by Santalo, a queen of Viśnuvardhana.¹

The sukhanest which adjoins the garbhagriha in the north measures 3' 2" X 6' 10". As in other temples, there are images of Sarvāṅga Yaksha and Kūshmaṇḍinī Yakshi in this cell. The navarajasa is rectangular on plan, measuring 33' 5" X 24'. There are eight pillars in the hall,² and a square platform in this hall. Only one of the ceilings contains a padma and the rest are plain.

The doorways of this temple are also plain and deserve no special attention. The temple stands on a platform which also projects in the north as in Aradhakatte Devi. At the north it is about 3' high. The walls of the basti are of brick and mortar and appear very simple and plain. However, there are pilasters an empty paṇḍara on the walls. But the whole temple appears very impressive as it possesses a gikbara of two balas. But this is recently replastered; hence, a detailed study of the tower is not possible.

1. EC II, SH 151 (C2).

2. Two more piers have been recently added in this hall.

12. Tōrina Basti.

To the right or east of Javatigandhāvarana Basti is Tōrina Basti. It also (Pl. v, a) faces north. The whole temple stands on a platform, and, as in Uradukatte and Javatigandhāvarana Bastis, the platform is extended in the north. There is a flight of steps in the north.

The temple has the conventional compartments of garbhagriha, sukhanāsi and navaranga. The garbhagriha is square, measuring 3' X 3'. On a crude pedestal is placed an image of Hanubali (about 4') under a mukkoṭa. The creepers at the base curl round the legs and the hands as found in the image of Gomata. The prabhavali which rises to the full length at his back is carved with convolutions, which however, lack the grace that is marked elsewhere.

The sukhanāsi measures 3' 7" X 6' 7". There are no images of Yaksha and Yakshi in this cell. There are two square pillars which separate this cell from the adjoining navaranga. The navaranga is square, measuring 17½' X 17½'. There is a square platform in the centre of this hall. At the four corners of this platform stand four bell-shaped pillars bearing the central ceiling. The main as well as garbhagriha doorways, are plain and unimpressive.

The temple, outwardly, appears as simple as Uradukatte Basti. The platform of this structure does not contain cornices but it contains rows of steps or blocks of stones. This platform is about 6½' high in the north. The walls of the temple are built of brick masonry. But the most beautiful unit connected with this structure is a randa which faces the temple in the north. It appears like a stone car (lāṇi) from which the name of the basti has been derived. This car

is twelve-sided and star-shaped. Of the two types of mandaras - Haridâvara and Mëru - this is said to belong to the latter class. This car is about 6' 10" high. On a crude granite basement rises the mandara proper of pot-stone. There are four rows of cornices, one separated from each other by deep horizontal cuts or grîvas. On the fourth cornice is a row of lions, while on the fifth cornice are the images of Tîrthankaras and animals. On all the four sides Tîrthankaras are seated in the Parvanâsana between the turreted pillars. To their right corner is a lion, and to their left corner an elephant. This is repeated on all the four sides of this row. On this row comes an elaborately carved band which contains some floral designs. Upon this cornice comes a basement and a padma-pîtha.

13. Sântîâvara Basti.

Sântîâvara Basti (Pl. v, b) is the last in this series of the temples, built in brick and mortar and stands in the north-eastern corner of the enclosure. It stands to the east of Târîna Basti and, like the rest in the series, faces north.

It consists of the usual garbhagriha, sukhanâsi and navarânga. The garbhagriha is square, measuring 11' x 11'. It enshrines an image of a Tîrthankara (5' 2") who stands in the Kâyotsarga attitude. There is a panel at the back, which rises up to his hips. It contains some interesting sculptures. On either side, a demi-god (Indra ?) rides an elephant accompanied by his consort and other attendants.

The sukhanâsi, which adjoins navarânga in the north, measures 11' x 8' 9". There are, as usual, the images of Survâha Yaksha and Kuchmândinî Yakshi seated in

the ardha-Paryāṅkāśana. The pillars in this hall are square in shape.

The navarāṇa is square and measures 22' X 22'. There is a square platform in the middle of this hall; four bell-shaped pillars that stand at the corners of this platform support the central ceiling.¹ The latter contains a beautifully finished padma.

Outwardly, the temple appears as unimpressive as Savatīgandhāvarana Jasti. Its basement is made up of a number of cornices, separated by śrīvas. These cornices are many-sided. The outer walls are divided at regular intervals, by vertical pilasters. At the southern wall is a well finished kōṭṭa in which originally stood an image of a Tīrthāṅkara,² The eaves are sharply curved, and they contain Kūṇa. The attic and the tower that rise on the garbhagriha originally contained a series of cornices, arranged in pyramidal form. It roughly corresponds to the śaṭaṅga tower but differs in minor details. Over the tower stands a square dome and a kalāśa.

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1. In addition to the four pillars, six more have been clumsily added recently.
 2. Ep II, Pl. XVIII, 2.

CHAPTER — 10

A descriptive Account — Continued .
(2) Vinyls

Vindhyagiri or Indragiri is the larger of the two hills (Pl. , a) of Śrāvana Belgola. It is 3,347' above the sea level and about 470' above the ground. This hill is one rocky mass (Pl. xlii, a) dotted with boulders and bastes here and there. A flight of 500 steps, cut in rock, lead a pilgrim to the summit, and after wading through the tōraṇa and cuttālayas climbing endless series (about 500) of steps, he reaches the summit and stands before the great colossus, panting for breath with exhaustion and with exhaustion and with excitement. This (Pl. i) is not only the pinnacle point of the hill, but a point where every thing seems to come to an end and everything seems to begin. A detailed description of the monuments of this hill may be started from this point.

Gomata

Much has been written about this world-renowned Gomata image. It is one of the proudest possessions of India and has very few parallels in the world. It is hewn (Pl. xxxviii) in a fine-grained granite² in situ and is said to be larger than any of the statues of Ramses in Egypt. It has stood in the open air for about a thousand years attracting men and women from different parts of the world. The connoisseurs who come here are invariably struck

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1. For example. Vide Jaina Antiquary, VI (1940) P. 31 etc.,
 2. It is of a fine quality. It has a uniform texture and is almost free from foliation, foldspar and biotite. MAR., 1947-56, P. 36.

by the serenity of the face and the size of the image, though each carries his own idea about the physiognomical proportions of this colossus.

The colossus seems to have always eluded the conjecture and the scales whenever any attempt was made to estimate its exact height. (While Buchanan estimated it to be about 70' 3", Sir Arthur Wellesly put the height to 60' 3".¹ Browning,² a chief commissioner of Mysore, is mentioned to have erected a special scaffolding to measure this image in 1865, and his scale led him to believe that the image was 57'.³ Another measurement made in 1871 confirmed more or less the measurement of Browning.⁴ (According to a Sanskrit work of the 19th century, composed by one supposed to have been based on actual measurements of (Śāntarāja Paṇḍita), the height is said to be 54' 3".⁵ Recently, while giving a chemical treatment to the image, the Mysore Archaeological Department made another effort towards this and gave its estimate of the height of the image as about 53'.⁵

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1. EQ II, Introduction Pp. 15-16.
 2. Eastern Experience, P.74 (cited from EQ II, Introduction, P. 16).
 3. IA II, P. 129.
 4. Narasimhaiah, who came across a palm-leaf manuscript of this work, has quoted 16 stanzas from it - EQ II, Introduction, P.28.
 5. Kavya Bolale, (Kannada), P. 58.

As we have observed elsewhere, the image belongs to the later part of the (10th century). It was finished by unknown rūvāries under the patronage of Rāya in the kingdom of Rāchamalla. Probably to conceive and to carve a monolith of this size as much thought should have been lavished as the labour, the selection of the site, the stone and the site stand as a testimony to this. As it is difficult to measure the image, it is equally difficult to estimate the time, money and the labour involved in its work. It is not known whether the image was worked in situ or was finished and taken to the summit of the hill, but it is almost universally believed that the image was hewn out of a huge boulder found in situ.¹

(Bahubali is not one of the twenty-four firsthankaras.) According to the traditional accounts repeated in literary works and inscriptions, he was one of the sons of (Adinatha,) the (first Tirthankara.) His elder brother was (Bharata.) There was a struggle over the kingdom between the two brothers, in which fight Bahubali won, but he generously handed over the kingdom to the defeated brother and retired to the forest to perform penance. He ultimately became a Kēvali, and Bharata erected an image in his memory at Paudanapura which was 525 bows high.²

1. Fergusson, op. cit., Vol. II, P.

2. EC II, SB 234 (85). This is celebrated in a number of literary works, i.e., when the Gomata image was erected at Karkal, Chandrama-Kavi wrote, Karkalada-Gomatāśvaga-charita in wherein a vivid picture of this story is given.

The essence of this tradition is the spirit of sacrifice or renunciation at the hour of victory - a principle which underlies the very basis of Jainism. Such a person naturally received an exalted position and was taken as a model for a pious life. It is this inherent principle which inspired the later followers to exalt him almost to the position of a Tirthankara.

Whatever may be the reason and the legend attributed to exalt the position of Bahubali, the worship of his images is not uncommon now. The best examples ^{of the images of Gommatas} are found in Karnatak - at (Sravana Belgola), (Karkal) and (Venur). But the problem which baffles everyone is the name Gommatas by which these images have been popularly known in this part of the country. Though Bahubali is the real name of this Kevali, he was also known as Bhujabali, and Manastha in Jain texts; but, how the name of Gommatas was given to Bahubali is not exactly known.

Scholars have already focussed their attention on this problem, but mostly the discussion has taken place in Kannada and is unknown to those outside Karnatak. The views of these scholars may be summarised here:¹

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1. Attention to this problem was first drawn by late Rashttrakavi M. Govinda Pai in his article "Why are the Bahubali colossal called Gommatas?" in INQ, IV, Pp. 270 ff. Later Dr. A.N. Upadhye published an article on the "Materials for the interpretation of the term Gommatas" in INQ, XVI, Pp. 319 ff. These are the easily accessible papers on this problem written in English.

(contd)

(1) The late Rāshtrakavi Govinda Pai pointed out that the word Gomata appears for the first time in Gomatasāra written by Hemichandra-Siddhanta Chakravarti. He further showed that it has been derived through 'rakrit' forms of this word - "Vamraṇa-gomah". But this derivation

But the problem received greater attention and was exhaustively discussed by the scholars in Karnataka in the issues of Kannada Sahitya Parishat Patrike, Samālōkane, Vivēkabhūdaya, etc.. Govinda Pai himself continued his discussion and made certain revisions in the opinions (expressed in III IV) in his other articles "Karnatakajalli-Gomata-Mahānūrtisalu in Vivekabhūdaya (Special issue, 1951.) Pp. 93 ff. Dr. A.W.Upadhye and the late Prof. K.G.Kundanagar discussed this problem in their article "Gumaha-Vamaha" in Kannada in Kannada Sahitya Parishat Patrike, 23-2, Pp. 113 ff. and the latter author continued it in another article "Gomata-Sabdada-Yutpatti" Ibid., 33,2, Pp. 102 ff. Prof. T.M.Srikantiah gave his own interpretation in Samālōkane, Pp.256 ff. which Santaraja Sastri furthered this argument in Vivēkabhūdaya VII, 3,12. Apart from these, other scholars are mentioned to have discussed this problem in Marathi (Sarmati, II, 8-9) and Hindi (Jaina-Siddhanta Bhaskara), VII. 1.) languages.

(contd)

was disapproved by Dr. A.N.Upadhye and Prof. K.G.Kundangar. This led Pai to revise his ideas and derive the word from Kannatha, which also received a similar disapproval from K.G.Kundangar.

(2) Pandit Anujabali Jastri K. and Sri. Jantaraia Sastri derived the word on the basis of certain formalae of grammar. The former derived it from "Muhur-gumma-gummadu", while the latter derived it from "Gumma-gummadu-muhur". However, Pai did not agree with these derivations.

(3) Dr. D.R.Bondre tried to derive 'Gomma' from Brahma. But this was disapproved by Prof. T.N.Srikantiah. The latter tried to derive the word through 'Kushāṇḍini', the goddess of Chavundaraya and through a telugu word 'Gumadi'. But, actually, this derivation is far from satisfactory and calls for the justification of some of the hypotheses on which it is based.

(4) Prof. B.S.Kulkarni has given an altogether different interpretation very recently. He does not bother himself with the evolution of the word and does not seek shelter under any grammar. His argument is that the image should have got the name Gomanta as it stands on gumata or gumata, meaning a hillock. He further substantiates this by a number of examples found in different parts of Karnataka.

But the most recent article in which another interpretation has been given is by Prof. B.S.Kulkarni in his article "Gomata-vendu vivechana" (Kannada) in the JHU, VII, (1965) Pp. 287 ff.

The above summary of the arguments of the various scholars makes it clear that there is no agreement among them regarding the origin of this word. But it is undeniable that this name was first coined during the time of (Vemichandra-Siddhanta-deva) and has something to do with the size of the image of (Bahubali). In this respect, Prof. Kulkarni's argument is very convincing though it is difficult to agree with all the explanation he offers.¹

(The image, as seen above, is estimated to be about 88'). Befitting the Digambara order, Bahubali is represented naked, and he stands in the kavyasanyas attitude, with hands held loose on either sides, and with chest erect. Befitting this asana, the hands do not touch any part of the body. At the foot of Bahubali are the ant-hills from which emerge the serpents. A plant rises on either side at the base and curls round the legs and climbs up to the thighs and then on to the hanging hand and terminates at the upper part of the arms.² It is called madhavi-plant by the Jains and kādu-kulmani by the local people.

1. Prof. Kulkarni, while substantiating his argument, gives some other reasons also. He says that non-Jains who were unaware of the name of Bahubali could have given their own name to it (p. 291). He further says that common men, who were struck more by the size and appearance than by the beauty of the image called it Jugga - a fear-causing image (pp. 293 ff), etc., JYU, Vol. VII, 1954.
2. The posture reminds us of the description of Jinashenacharya - pp. LXXVI, 107-110 and 171-72.

The best part of the image is the face (Pl. xiii, c) which is exquisitely worked out by the artist(s). There is a certain amount of conventionalism here also. The curly hairs, the long ears, the beautifully modelled lips, the bow like eyebrows, the long shapely nose, the compassionate look — all have contributed to the success and the failure of the work. To conform with the impelling conventionalism, the artist was forced to sacrifice his own liberty here. But within the scope that was allowed to him, he played with his chisel and the hammer — (in finishing the curls of the hair, in moulding the mouth, chin and the neck and the other parts of the body and exhibited his skill.) Along with the face, the other parts of the body also share his failure and success. The shoulders are extremely well-finished but appear too heavy and big (Pl. xii, b) for the body. Likewise the portions above the waist and below, the thickness of the arms and the legs, raise many questions.¹ But these defects are nothing compared to the virtues the image possesses. The overall serenity that dominates the face captivates any one, while the size of the image ^{evokes} ~~brings~~ awe and wonder ! It is worked in granite; it stands in the open; it satisfies the convention and the canons; and with all these, its claim for being a great work of art cannot be gainsaid. Fergusson remarked, "nothing grander or more imposing exists any where out of Egypt, and even there no known statue surpasses it in height, though, it must be confessed, very

1. The late Dr. M.H.Krishna has discussed this problem in his article "The Art of Gomata". He said that "the image could come in for much criticism especially from the point of view of anatomy. Proceedings of the Eighth All India Oriental Conference, Pp. 690-91.

do excel it in the perfection of art they exhibit",¹ But proper evaluation of the image is better made by Jeyyana, a 12th century Jaina poet, in these words: "When an image is lofty, it may not have beauty; when possessed of loftiness and real beauty, it may not have supernatural power; loftiness, real beauty and mighty supernatural power being all united in it, how worthy of worship in the world is the glorious form, comparable to itself, of Gommat-Jina?"² This remark, indeed, is a fine expression of the mind of the man who worked on the image, and the real magnitude of the work becomes really meaningful when one judges it bearing in mind all these aspirations of the men of the day.

The Attendants and the Ailing

By the side of the image of Gommat and in front of the ant-hills are two Chauri-bearers who are a contrast to Gommat not only in height but also in workmanship. While Gommat is the greatest work of the Gangas, these two images are the most artistic representations of the Hoysalas on the hill. While in Gommat simplicity is conspicuous, it is conspicuous by its absence in these images. These two images are about 6' in height. The one to the right is a male Chauri-bearer, the other to the left is a female Chauri-bearer. As with other Hoysala images these are profusely ornamented with a nari-makuta, siras-chakra, bāras, udarebandha, katibandha, kundalas, akāṇḍamālā, channavāra and some other ornaments. The ornaments in both the images are identical. They hold chāmara and bīja-phala in their two hands.³

1. Fergusson, op. cit., II, 72.

2. EC II, SN 234 (85).

3. EC, II, Pl. XIV, 1 and 2.

Though the author and the dates of these images are not known, they were probably prepared by some one in about the 12th century. Inclosing the image of Jomata and those images of the Chauri-bearers is a railing. Probably this railing was also erected in the 12th century.

Among other interesting things within the railing are a scale-written on the rocks¹ and a circular stone basin, called, lalita-sarōvara. The latter is to the left of the colossus and is meant to receive the water used for the sacred bath of the image. When the basin becomes full, the excess of water passes through a covered drain to a well in front of the statue and from there to a cave X near the gate-way called Gullikāi-ajji bāgilu.²

The Juttālaya

There is a juttālaya (Pl. xv, a) around Jomata with a porch in the (front) (north). It is rectangular on plan, measuring (32' 8" X 26' 10"). The outer walls of the structure is built of huge granite blocks, and some of these blocks on the southern side carry sculptures of drummers, dancers, warriors and horsemen, and the corners of the caves bear the seated Īrthanakaras.

The front porch has three distinct units: (a) the outer projected portion which extends towards Gullikāi-ajji nantap, (b) the corridor outside the door-way, and (c) the inner portion of the porch with the ceilings carrying the Ashtadikpālaks.

1. Ibid., Pl. XXIII, 2.

2. It is in between Khanda-bāgilu and the outer enclosure.

(a) The outer projected-portion extends in three stages from the corridor towards north. It has sixteen pillars in all. The pillars have small upavithans, on which rise the oblong pithas and the shafts of sixteen sides. The capitals are in the form of thin discs with ripples while the idals have floral designs. The brackets are four-square-roller-designed and sculptured. The basement of the pillars are almost invariably sculptured, mostly with the figures of swans, but here and there are the lions and drummers. There are nāgabandha-motifs at the upper corners of the basements. The ceilings of the porch contain nimna-padas. The eaves of this porch are made up of large, flat, sloping slabs (Pl. xv, a) as in the eastern portion of the Pārōvanātha Kasti on Chandraḡiri.

(b) The corridor is also rectangular and extends from east to west. Excepting two central pillars, the rest of the pillars are similar to the pillars of the projected portion of the porch. But as in the latter they do not possess abacus. The two central pillars are oblong and cylindrical with cushion-capitals. The basement of the sixteen sided pillars have nāgabandha-terminations and sculptures of wrestlers, lions, elephants, soldiers,ancers. Here also the ceilings contain nimna-padas.

On either side of the door-jambs are two two dvārapālas. These are also elaborately dressed. But these are extremely bulky, and graceless, and, being carved in granite, they stand in contrast, in workmanship and decorative details, to the Hoysala works. The dvārapāla on the eastern-side bears in his four hands¹: śūkuśa, nāga-pāśa.

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1. From here onwards, always the weapons or audrās of the four-armed images are enumerated in this order: right upper, left upper, left lower and right lower.

gada and abhaya-mudrā. The other dvārapāla on the western-side bears a nāga-mūhura, pāś, abhaya-mudrā and gada. They are about 7' from foot to the top of the kirita.¹ The sides of these dvārapālas are the inscriptional slabs.² The door-jamba are simple and possess not a line of carving.

(c) The inner portion of the porch is also projected on either side towards the south. Here are two types of pillars — the central 12 pillars have cylindrical shafts over oblong basements; the rest are similar to the sixteen sided pillars of the outer porch. But on the shaft of some of these pillars are the octagonal-pattas. But the most interesting aspects of this portion of the porch are the ceilings in the central śikharas. The central ceiling has the panel of Indra (Pl. xv, b) in a large convolution. He has held a pāśa and a vajra in his upper two hands, while his lower two hold a kalasa. He is flanked by the drummers and the musicians. The rest of the panel is carved with intricate scroll designs, kirtimukhas and ashtadikpālas at eight corners. The panel depicts Indra conducting the anointing ceremony for the birthmarkers. These apart there are ashtadikpālas on either side. These are Agni (south-east), Yama (south), Nairuta (south-west), Varuna (west), Vāyu (north-west), Kubera (north), Isān (north-east), and the dikpāla-panel of the eastern side (Indra) is missing now. Each of these ceilings is beautifully carved. They are either square or octagonal, interspersed with cross-bands, nail-moulds and elaborate scroll designs. The panel which accommodates

1. EO II, Pl. XLV, No. 3.

2. Ibid., JB 234 (25), etc., and JB 240 (20), etc., respectively.

Most of them were erected during the Hoysala period - (mostly in the 12th and 13th centuries.) A detailed list of these Tirthankaras was given in his study by R. Narasimacharya, but here these have been restudied and some important and interesting facts have been noted. A detailed study of these images will be made while examining the iconography¹ of these image, but they may be noted here in brief: (The names mentioned within the brackets indicate earlier identifications).

Eastern-side (From North-Eastern corner)

I.	Kushmāṇḍinī	(Kushmāṇḍinī). ¹
II.	Chandranātha (?)	(Chandranātha). ²
III.	Pāśāvanātha	(Pāśāvanātha). ³
IV.	Tīrthankara (?)	(Śāntinātha). ⁴
V.	Vṛishabhānātha	(Vṛishabhānātha). ⁵
VI.	Padmaprabha	(Neminātha). ⁶
VII.	Ajitanātha	(Ajitanātha). ⁷
VIII.	Vāsupūjya	(Vāsupūjya). ⁸

1. No. 1 - App. II. It bears an inscription
EC., II, SB 186 (104).
2. No. 2 - App. II.
3. No. 3 - Ibid.
4. No. 4 - Ibid.
5. No. 5 - Ibid. It bears an inscription
EC., II, SB 187.
6. No. 6 - App. II.
7. No. 7 - Ibid.
8. No. 8 - Ibid. It bears an inscription
EC., II, SB 188.

IX.	Śrēyāśanātha	(Vissalanātha). ¹
X.	Anantanātha	(Anantanātha). ²
XI.	Vissalanātha (?)	(Nassinātha). ³
XII.	Saṁbhavanātha	(Saṁbhavanātha). ⁴
XIII.	Supāravanātha	(Supāravanātha). ⁵
XIV.	Pāravanātha	(Pāravanātha). ⁶

South side (From South-Eastern Corner)

XV.	Vṛishabhanātha	(Saṁbhavanātha). ⁷
XVI.	Śīṭalanātha	(Śīṭalanātha). ⁸
XVII.	Abhinandanātha	(Abhinandanātha). ⁹
XVIII.	Chandranātha	(Chandranātha). ¹⁰
XIX.	Pushpadanta	(Pushpadanta). ¹¹
XX.	Munisuvrata	(Munisuvrata). ¹²

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1. No. 9 - App. II.
 2. No. 10 - Ibid.
 3. No. 11 - Ibid.
 4. No. 12 - Ibid.
 5. No. 13 - Ibid.
 6. No. 14 - Ibid.
 7. No. 15 - Ibid. It bears an inscription - BR 159.
 8. No. 16 - App. II.
 9. No. 17 - Ibid.
 10. No. 18 - Ibid.
 11. No. 19 - Ibid.
 12. No. 20 - Ibid.

XXI.	Sumatinātha	(Śrēyāṇśūnātha). ¹
XXII.	Mahavīra (?)	(Vimalanātha). ²
XXIII.	Aranātha (?)	(Kunthunātha). ³
XXIV.	Vimalanātha	(Dharmānātha). ⁴
XXV.	Neminātha	(Neminātha). ⁵
XXVI.	Abhinandana	(Abhinandana). ⁶
XXVII.	Vṛishabhānātha	(Śāntinātha). ⁷
XXVIII.	Tīrthanātha (?)	(Aranātha). ⁸
XXIX.	Tīrthanātha (?)	(Mallinātha). ⁹
XXX.	Tīrthanātha (?)	(Munisuvrata). ¹⁰

Western Side (From South-Western corner)

XXXI.	Pārśvanātha	(Pārśvanātha). ¹¹
XXXII.	Kunthanātha	(Jīṭalanātha). ¹²

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1. No. 21 - Ibid.
 2. No. 22 - Ibid. It bears an inscription - SB 190.
 3. No. 23 - App. II.
 4. No. 24 - Ibid.
 5. No. 25 - Ibid.
 6. No. 26 - Ibid. It bears an inscription SB 193.
 7. No. 27 - App. II. It bears an inscription - SB 194.
 8. No. 28 - App. II.
 9. No. 29 - Ibid.
 10. No. 30 - Ibid.
 11. No. 31 - Ibid.
 12. No. 32 - Ibid.

XXIII.	Ajitanātha ¹	(Pushpadanta). ²
XXXIV.	Pāśvanātha	(Pāśvanātha). ³
XXXV.	Sumatinātha ⁴	(Ajitanātha). ⁵
XXXVI.	Mahavira ⁶	(Sumatinātha). ⁷

1. The name of the Tīrthānkara is mentioned in the inscription which is engraved on the pedestal of this image. It has been earlier recorded as EC, II, SB 198, but Narasimhachar has wrongly put it under image No. 35.
2. No. 33 - App. II.
3. No. 34 - Ibid.
4. The name of the Tīrthānkara is given by the inscription engraved on the pedestal of this image as Sumatinātha. It has been recorded as SB 198. Narasimhachar attributed "a" 198 (see above, Note. 1) to this image, which led him to identify this as well as No. 33 wrongly. Hence, it is to be noted that SB 198 is actually on the pedestal of this image.
5. No. 35 - App. II.
6. There is an inscription on the pedestal of this image which says that Basavi-setti caused the twenty-four Tīrthānkaras to be made. This inscription has been recorded as SB 197, but it is wrongly put by Narasimhachar under image No. 37 (EC II, Introduction, p. 42) which led him to identify the image wrongly.
7. No. 36 - App. II.

- XXXVII. Mallinātha¹ (Vardhamāna).³
 XXXVIII. Sambhavanātha³ (Sāntinātha).⁴
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1. There is no inscription on the pedestal of this image. Harasiahachar attributed SB 197 to this image, whereas, actually it is under image no. 38 (See note. 1, above). cf. ML. ML. Introduction, P. 22.
2. No. 37 - App. II.
3. There is an inscription on the pedestal of this image. It is earlier recorded as SB 198, but Harasiahachar wrongly put it under image-No. 38 (Introduction P. 23). ML. image No. 39 probably never existed.

There is another interesting aspect regarding this inscription. It says that this image of Mallinātha was caused to be made by Mahadēva-geṭṭi of Kalale, but actual, the image itself is not that of Mallinātha. There is no lāñchhana on the śīṅha. Secondly, the weapons of Yaksha-Yakeshini correspond exactly to the image No. 18 above, which is identified as Sambhava. Here, obviously, the inscription is carved on a wrong pedestal.

This inscription should have been actually engraved on the pedestal of the previous image (No. 37) which possesses the lāñchhana of Mallinātha.

- XXXIX. Yakoni¹ (Kushmāṇḍinī).²
 XXXIXa. ~~Genadharacharona~~ - over which two inscriptions
 have been engraved, which have already been
 noticed.³
 XL. Nāhubali (No. 41, Nāhubali).⁴
 XLI. Chandranātha (No. 42 Chandranātha).⁵
 (No. 43: A small seated marble
 figure with an inscription
 - SB 202).⁶
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27. Harasimhaachar recorded that an image of Malli-
 natha between image No. 38 and this image. This
 image obviously did not exist at any time, and
 the learned scholar probably based his opinion
 on the strength of the inscription which he
 attributed to this image. As we have seen above,
 the inscription is on the pedestal of the
 previous image (XLVIII). There is no space
 between his image No. 38 and his image No. 40
 (our No. XXXIX), and hence there is no scope
 to suppose that an image existed when he visited
 the spot.)

1. No. 41, There is an inscription engraved
 on the pedestal of image No. XXXIX, which was not
 noticed earlier (See No. 40, BU II, Introduction
 P. 23. The inscription has been brought to light
 in this study - Vide., No. 19 - App. I.
2. No. 39 - App. II.
3. BU II, SB 199 and 200.
4. No. 40 - App. II.
5. No. 41 - Ibid. There is a darvadi
 inscription - Vide., BU II SB 201.
6. The image and the inscription cannot
 be traced now.

The Yaksha-Stambha And Guilekhāi-ajji-Mantap.

In front of the porch of Gommatā is a mantap. It has an upper storey. The ground floor is open, while the upper storey has the brick and mortar walls. The structure is crowned by a crude śikhara.

The ground-floor of the mantap is a conglomeration of many pillars, a Yaksha-stambha, a slab of inscription and an image. There are four pillars of large size at the four corners, and covering them at the outer edges are another twelve pillars. The former are square with two octagonal bands; while the latter are bell-shaped with cushion-capitals.

But the most interesting part of this mantap is a huge stambha which is situated in the centre of this structure. It is actually obscured by the mantap and the surrounding pillars and other objects. Only the upper portion of the stambha is visible now, and the latter measures hardly about 8' above the ground level. But, actually, the major portion of the pillar is hidden in the pit below the ground. When an effort was made to get into this pit, it was realised that it was not only a finely worked out mānastambha, but a rock-cut work in situ. This mānastambha, as observed elsewhere, was prepared along with the Yaksha image which sits on it by the minister Heladeva in the 12th century. The pillar is on a square-adhiśthāna of about 2½' x 2½'. Upon the adhiśthāna rises a round shaft of three feet in diameter about 20' in height. About 10½' of the shaft is hidden in the pit, while the upper fluted portion of it, is visible now. This mānastambha bears the image of an Yaksha at the top which forms a part the upper storey of this structure now.

Of the other objects of this ganṭap mention may be made here of an inscriptional slab which is loosely kept on front of the māṇḍastambha. This belongs to the Vijayanagara period and must have been placed sometime later.¹ Against this in the south is the image of (Pl. XII) Galleśāni-ajji. The date and description of this image have been given elsewhere, and it is probably enough to note here that even this image, was added to the ganṭap some time later. Like the inscriptional slab the image is also loosely kept in this structure.

The lower ganṭap has caves which imitate the caves of the porch of Gomāṭa. Over this, ganṭap rise rise the brick and mortar walls of the upper floor where image of the Yaksha is enshrined. It is a well finished Koyala image (XIII, 0). Over the upper floor rises a śikhara which is formed of three stepped rows of cornices, a śrīva, and a dome which is square at the base. There are the stucco works of Jina, etc., on the four sides of the śrīva. On the four sides of the dome are the semicircular arches (partly destroyed) with the kīrtimukha motifs. The stūpi or kulaśā is now missing. The tower is in broad agreement with the tower of Nagara-Jinālaya both being later additions to their respective original structures.

Siddhara Basti.

To the (east) of the (Jullekāl-ajji ganṭap) is a stone structure called (Siddhara Basti). It is a small stone structure of (double cells) and is (rectangular on plan). It

1. EG II, 38

consists of a (garbhagriha and a porch.) The temple stands on a platform of (about 2' high.)

The garbhagriha is squarish, measuring 10' 2" X 10' 6". The image which is placed in the cell is called locally as Siddhaperamēṣṭi. It is about 4' in height (including the prabhāvali but excluding the pīṭha) and is worked out of granite stone. Though it almost seems all cases the images installed in the garbhagriha are made of pot-stone, this image is made of granite and thus forms an unique example in the Sravani Belgola basties. We have other examples of granite works, but they are hewn out of rock and do not form independent granite images. The image under observation differs in workmanship from other images found in the bastie of Chandragiri and in the town. Its nose and the mouth are small and graceless, its waist is extremely narrow, and its arms and legs are comparatively thin.

The porch in the west is also squarish, measuring 10' 3" X 10' 10". Two square pot-stone inscriptional pillars stand on either side of the door-jamb, and they belong to the early-Vijayanagar period. In workmanship these remind us of the pillars of the epitaph erected in the Mohanavami mantapa on Chandragiri.

The platform of this basti agrees with the (platform of the porch of Gommatā.) The outer walls are plain, and they are built of huge granite blocks as are the (enclosure walls of Gommatā.) There is a brick and mortar parapet on the walls the stucco images on it.

The Woḍeyar Mantap.

(To the north-west of Gomnata, about a few feet to the north-western corner of the suttālaya wall is a structure called the Woḍeyar Mantap.) It is a simple structure with an inscription in the centre and four pillars at the corners. The pillars are in agreement with the pillars of the porch of Gomnata. The sculptures on the adhiṣṭhāna of these pillars agree with the sculptures found on the walls of the second enclosure.

The Second Enclosure.

Covering the Gomnata's suttālaya, Jisḍhara Basti, Gullekāi-nijji mantap and the Woḍeyar mantap there is another enclosure. It is also built of (huge granite blocks.) Its main entrance is at the (north-eastern corner) but there is also another doorway called Kanchigubbi-bāgilu, at the western side. The north-eastern doorway of this enclosure also forms the main entrance to the veranda. The veranda is rectangular on plan and measures at extreme points 195' (from south to north) and 125' (from east to west). (The doorway is impressive, like the doorway of Akhanda-bāgilu.) It has also porches on either side, and the pillars in the porch are sixteen-sided like the pillars in the porch of Gomnata. (There are dvārapālas on either side of the door-jambs, and they hold identical weapons in their four hands: nāga-ankuśa, nāga-pāśa, nāga-kada, hand is in abhaya-mudrā. There is a naga on the pedestal of the western dvārapāla but both of them have nāga-kundilāsa and nāga-kiritaṣa.) But these granitic sculptures exhibit a crude workmanship, typical of the post-Hoysala and Vijayanagar period.

The door-jambs are cut into five vertical divisions. The central pilaster is star-shaped while the rest contain

coroll-designs. But the best part of the door-frame is the lintel, but even here the work is not of very high order. It has a seated Tirthankara in the centre, and he is flanked by the attendants. (In the lower portion of this panel is a warrior fighting with lions) and this panel reminds us of the Haysala group. (There is another panel with plantain buds; in this are the dancers and Yakshas holding different weapons in their hands. The corner-panels have curious sculptures such as two men with a single head etc..

The enclosure wall proper is a massive structure; it resembles a fort-wall. It is made up of granite blocks; On the outer portion, the measurement of the wall is 141' 2" (from south to north); 106' 7" (from east to west) and 143' 3" (from north to south).

The outer face of the wall, as said above, contains some sculptures. On the Eastern outer wall are since long floating fishes, dejected-rampant lions, men fighting lions, hamsas (swans), the sun, a padma, long serpents, short fat fishes, a monkey eating a fruit, a tortoise, a drummer, two standing monkeys facing each other. On the southern outer wall there are only a few sculptures - a monkey with its kid and a palm tree; but the different blocks of these walls are meticulously numbered and erected in a proper order. They also contain the direction as "da" meaning dakshina or south, indicating that they belong to the southern wall. The eastern outer wall contains the following sculptures: The inter-twined snakes, the sun, the moon, a fish, the bodies of an elephant and a bull with a single head (which indicates the elephant's head if viewed from the angle of the elephant, and the bull's head if viewed

from the angle of the bull), an erotic couple, etc. Some of the blocks contain the numbers, and the direction 'Pa' (meaning Paschim or west) is indicated, but they are not serially numbered and meticulously arranged as in the southern wall. There is a small doorway which has three Tirthankara images on the lintel of the outer-door.

The inner face of the enclosure wall contains many interesting sculptures. The stone slabs or blocks which project from the wall contain the figures of the Tirthankaras, either in the Kavyotsarga or the Paryankāsana attitude. Some isolated scenes from the epic and the purāṇas are also found here. They are: Rama, Lakshmana and Sita attended by Hanuman, Kāliya-mardana, a sport of Balakrishna, there are also animals and birds carved here and there. These are swans, horses, deer, a cow and a calf, snakes, fishes and elephants, etc. Apart from these, there are also some interesting scenes: a makara with a rider on its back, two monkeys fighting for a fruit, a war scene in which a horseman rides over a foot soldier, an elephant tosses off a man holding the latter with the trunk, three fishes with a single face, a deer with a human head trying to disturb a contemplating Tirthankara, two monkeys threatening each other, acrobats sitting on their heads, two acrobats forming a circle, two acrobats with a single face, two acrobats, monkeys forming a circle, etc.. These sculptures are carved here and there and seem to have been done with no prior plan or pattern. Even their workmanship is not of a high order.

The Gullekhai-ajji Bāgilu.

The doorway in the north-eastern corner of the enclosure leads to the so called Gullekhai-ajji bāgilu through a series of twenty-one steps. This name to the

doorway came to it due to the mistaken belief of the local people that a small image on the boulder near this doorway is that of Gullekai-ajji. As we have seen above, that image of Gullekai-ajji is actually situated in the mandap facing the porch of Gomceta. This doorway is in between Akhande-bāgilu and the outer enclosure examined above. Its door-jambs are carved. On the lintel is an image of Gajalakshmi. On either side of the lower portion of the door-jambs are the dvārapālas. The northern dvārapāla bears in his four hands a nāga-pāśa, pākusā, naga-gada and abhaya-mudra. The southern dvārapāla bears in his four hands a nāga-pāśa, pākusā, abhaya-mudrā, and nāga-gada. There are two pillars at the back of the door-jamb which are also sculptured. They contain the images of Tīrthanikaras, a huntress, a dancer, a horseman, stick-playing dames, a lady looking into the mirror, and animals such as a cow feeding its calf, a monkey eating a fruit, and birds such as swans etc. The workmanship of sculptures of these pillars and of the door-jambs are in agreement with those of the dvāra and the walls of the outer enclosure, examined earlier.

Akhande-Bāgilu.

Another series of steps from the doorway called "Gullekai-ajji bāgilu" leads to another doorway called Akhande-bāgilu. This (Pl. xii, a) is the most impressive of the doorways found on the hill. It is supposed to have ~~been~~ prepared during the time of Chavundaraya. The name of the door is supposed to have come to it from the fact that it has been worked out of a single boulder. But actually, today, two portions of the doorway are clearly marked - the lintel and the upper panel along with the left door-jamb form one section; and the sill and the right door-jamb form

another. If the doorway is worked out of a single rock, it demands the admiration for the amount of labour invested on it; but if it is worked out of two huge boulders joined together, it demands greater admiration for the architectural skill in which they have been joined. The door-jambs are about twelve feet high. The jambs are plain and there is a panel of Gajalakshmi above the lintel, which is about 7' high. In the centre of this panel is a seated Lakshmi who is flanked on either side by the elephants. The elephants pour water over Lakshmi from the kumbhas held in their trunks. The prabhāvali consists of two gauras at the top, two yālis at the bottom, and in between are two lions standing on their hind legs.

On either side of the doorway are the porches. These are called the bastis of Bharata and Bahubali. These images are actually hewn out of the same boulder(s) out of which the Akhanda bāṇilū is made. These two images and the steps that lead to the Tyāgade Kumbha were caused to be made by Mariyāne-gaṇḍanāyaka for the purpose of "beautifying the sides of the entrance to the holy place".¹ The two images along with their attendants and prabhāvalis are very well executed.

The porches that extend on the northern sides of these images are open. They are supported by the sixteen-sided pillars.

Jiddhara-gundā.

By the side of the eastern cell of Akhanda-bāṇilū

1. SC II, SB 263, SB 266 and SB 267 (116).

is a boulder with a relief work on it. There are row of seated Jinns and some of these have labels below them which mention their names. The boulder is called Siddhara-guṇḍa or the boulder of the Siddhas. Incising the figures of Jinns and Yakshas seems to be a common practice among the Jains. Such works are found at Caltral¹, Kulugumalai² and else where.

Tyāgada Brahmācāva Mantap.

This mantap is situated to the east of the Jnagar Basti and at the foot of the steps leading to Akhanda-cāgilu (Pl. xv, c). The ground has been levelled by piling up huge slabs of stones. On this the adhishtāna of the mantap proper is erected. It consists of three horizontal cornices and it is in the indented-square form. In the centre of this platform stands an open pavilion, and in the centre of the latter is the Tyāgada-kambha. The pillar is about 11' high.³ The upapīṭha of this pillar also is in indented square form with twelve sides, with elephants in four corners and lions at the eight middle corners. The adhishtāna of the pillar is square and contains two inscriptions.⁴ Over the adhishtāna rises the shaft of the pillar. The latter

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1. Stella Kramerisch "Drāvida and Kēarala", Pl. 23.
 2. Deccol, P.D., op. cit., Pls. 1 and 2.
 3. The adhishtāna of the pillar: 2' X 2', the carved shaft about 6' high and fluted upper portion about 2' high; total height 11'.
 4. KQ II, SB 281 (109) and CD 282.

is round, but it is (Pl. x, b) elaborately carved with intricate and dexterous scroll-designs. On each of the four sides, there are four large convolutions, each one of them containing floral and creeper designs. The upper portion of the pillar is fluted and plain. The pillar is "said to be supported from above in such a way that a handkerchief can be passed under it".¹ There are four pillars at the four corners of this open porch. The latter are square with two octagonal bands on the shaft. They bear the upper-storey of the mantap.

The upper-storey was probably added later. Its walls are of brick masonry. Within the cell is an image of a Yaksha. Above the cell rises a tower which is also of twelve sides. The dome is square at the base and possesses a crude Tirthankara figures. The dome is terminated by a kalasha. The scroll-designs on the door-jambs of this cell and the tower are probably of post-Vijayanagar period.

Odegal Basti.

To the north-east of the Zyāgada-kambha is an impressive structure called Odegal Basti. It is (Pl. xii, c) not only the most imposing temple but the only structure of its kind on the hill. It stands on the sloping rock-bed overlooking the town, the Chandragiri and the fields, gardens and the tanks. It stands on a lofty platform. The latter reminds us of the platforms erected for the bastis in the north-eastern corner of the enclosure on Chandragiri. A flight of steps in the north leads us to the top of this platform.

1. Ibid., Introduction, P. 24.

Unlike all the temples of Sravana Belgola, Udegai Basti is twelve sided on plan. The corners of the platform correspond to the corners of the temple. The architects have tried to give an added effect to the indentations by cutting each angle into a number of minor angles. The wide, twelve-sided platform and the twelve sided temple remind us of the stellate plan of the Hoysala order. But unlike the latter, Udegai Basti is built of huge granite blocks and bears no decorative sculptures on the wall; but, like the Hoysala temple, it is a trikutachala structure, with three garbhagrihas (on east, west and south), three mukhanāsis, and (the latter opening into a) common navaranga. There is a pillared-porch in front of the navaranga. The temple faces north.

All the garbhagrihas and the mukhanāsis are identical on plan. They are square and measure 10' 6" / 10' 6" and 10' 8" / 10' 8" respectively. All the three garbhagrihas contain the Tirthankara images, seated in the Parvāṇāsana upon the simha-pīṭha. The images proper are about 4' 3" or 4' 4½". Of the three, the image in the central cell has an elaborate parikara with the mukhoda, Chauri-bearers, vālis and kīrtimukha face. The parikara is almost identical with those found in the garbhagrihas of Kattale Basti, Chavundaraya Basti, etc., on Chandragiri. But there are minor differences in the workmanship of the mukhoda, kīrtimukha. For instance, the graceful convolutions containing the creeper or floral designs or Yakshas are absent here. The three Tirthankaras are very well finished and appear more impressive than any of the images found on Chandragiri, but none of the images possess leñchhanas or the attendant Yakshas and Yakshis. Karasimhaiah has identified them with Ādinātha (central), Neminātha (left) and Śāntinātha (right).

The door-jambs of the three cells are alike, but the door-jambs of the central shrine contain some carvings.

The navaranga is also square, measuring 27' x 27'. It has a stone platform in the centre at the four corners of which are four cylindrical pillars. These pillars remind us of the pillars of the Mahānavami mantap on Chandragiri. The central ceiling has ninnā-pada design. Adjoining the navaranga in the north is a porch. The latter is also square, measuring 18' x 18'. It is open on the sides and it contains twelve octagonal pillars.

As stated earlier, the outer walls are plain and contain neither carvings nor niches. The eaves hardly project from the walls. Above the eaves runs a plain brick parapet. Situated as it is on a commanding position on an elevated platform, this trikutāchala temple would have been the most imposing of the temples of Cravana Belgola, had it possessed śikharas on the cells and had its walls been decorated with the architectural devices and sculptures. But standing midway between the rectangular Dravidian and the stellate Hoysala orders, it has amalgamated the traits of both orders. It is an interesting structure and it has its own characteristics. There are props attached to the high platform now, and the temple is said to have derived its name, from these props (Uḍegal). It is a pity that the author of this most interesting structure is not known, and the date of its erection remains uncertain, though it could be placed in the later part of the Hoysala rule.

Chaviśa-Tīrthankara Basti.

To the north-west of the Uḍegal Basti is a small temple called Chaviśa-Tīrthankara Basti. It faces east. It

is the simplest of the structures on this hill. Its walls are made of brick-masonry, and its stone pilasters hardly project from the walls. It is rectangular on plan and consists of a garbhagrha, a sukhanāsi and a porch. The garbhagrha is squarish, measuring 7' X 6' 8". In the centre of this cell is a granite pedestal over which is a pot-stone panel (2' 10") of twentyfour Tīrthankaras. In the centre of the panel stands a Tīrthankara in the kāyotsarga and is flanked by the Tīrthankaras in the same āsana. Only on the top of this central Tīrthankara is the mukhoda. The prabhāvali has a kīrtimukha at the summit, and the rest of the panel bears the images of twentyone Tīrthankaras who are seated in the paryāṅkāśana. The entire group consists of twenty-four Tīrthankaras. There are only two Yakshas in this panel and they hold an aṅguśa and a phala. Though the images are incised on a pot-stone slab, they exhibit poor workmanship.

The sukhanāsi which adjoins the navarāśana is also squarish, measuring 7' X 7' 8". The porch which adjoins it is closed on the north and on the south. All the door-jambs are plain and short.

Channanna Basti.

Between Ohavīś Tīrthankara Basti and Channanna Basti on the western portion of the hill are (Pl. xii, b) a tank and a pillared hall. The former was probably prepared by cutting the boulder and it measures about 40' X 140'. It has a flight of steps in the east. The latter is an open hall of 16 aṅkanas in which are twentyfour pillars. It is rectangular on plan. The pillars are extremely simple, either square or square with octagonal bands. This hall as well as the basti were erected by Channanna in the 17th century.

Channanna Basti is more or less isolated from the rest of the monuments on the hill and it stands about 200 yards to the west of Odagal Basti. (It is not only separated from the rest of the bastis in space but in style also. The whole structure is clumsily conceived and executed. It has a rectangular garbhagriha measuring 16' x 8' 10". To the east of the garbhagriha is an open porch. The garbhagriha and the porch are at an height of 3' 3" from the basement. Covering these there is an outer porch. The latter is extended in the north, east and west. Eight huge pillars, square with octagonal bands, support the roof. (At the base-ment of the two central pillars in the north are crudely finished images in nijali - a male and a female, believed to be Channanna and his wife.

The garbhagriha door-jambs contain some scroll designs. There is a Yaksha on either side - the one to the east stands with legs crossed, bearing in his four hands an ankusha, pāśa, gada and abhaya-mudrā; the other to the west bears an ankusha, pāśa, abhaya-mudrā and gada. In the garbhagriha is an image of the eighth Tirthankara - Chandranātha seated in the Paryāyākāśana. He sits on a śiṅha pīṭha, under the usual mukhoda and is flanked by a Yaksha and a Yakshi. The moon lāñchham of the eighth Tirthankara is engraved on the pīṭha.

The workmanship of the entire group is poor and crude. There is more horror than serenity on the face of Chandranātha. But one remarkable feature of this group is that all of them have been wrought out of a single granite boulder that projects into the garbhagriha from the south. We have already seen that such rock-out works are abounding on Vindhyagiri. The colossal image of Gommates, the Yaksha mangastambha in Gullekai-ajji mantap, the Bharata Jambhali on

either side of Akhaṇḍa-bāgīlū, the relief works on Siddhara gunda, fall in this group. Of all these, the rock-cut work of Channanna Basti is the latest and also the least artistic. Over the garbhagriha rises a śikhara. It is made of brick masonry. As with the rest of the temple, it is also crude.

To the north of the basti is a mānastambha. It rises over a square pedestal (9' X 9') of about 3' high. The adhishtāna of the mānastambha is oblong and it contains the sculptures on all the four sides. The southern face has a sculpture of a Lakṣmī who holds lotuses in her two hands. The western face has another sculpture of a Lakṣmī (Kuchundini?) who is seated in the sukhāsana. Over her left lap sits some one (her son ?) while to her right is a standing figure holding an aṅkura, padma, rope (?) and vaira (?). The northern face has the sculpture of a Lakṣmī (Brahṇā ?) riding on a horse (his weapons are not clear). The eastern face also contains the sculpture of a Lakṣmī who is seated in the paryāṅkāsana holding in her four hands an aṅkura, padma, mastaka and rosary.

The shaft of the pillar is sixteen-sided. The top portion of the pillar is fluted, and bears the cushion moulds, an expanding abacus and a wide phalaka. Over the latter is a pavilion in which are placed Chaumukha-Jinas. The mānastambha may be about 30' high above the platform. It broadly resembles the mānastambha of Pārśvanātha Basti on Chandragiri. To the north-west of the mānastambha is a natural pond. It ^{may have been} renovated ~~by~~ by Channanna who built the basti and the mānastambha.

The Fort Wall.

The monuments which are situated on Viadhyagiri are enclosed by a huge fort-wall. The main entrance of this fort is to the north of Odagal Basti. There is also another small gateway to the north-east of the same basti.

After crossing the fort wall, one comes across a passage with a series of 500 steps cut on the rock-bed. There are two tōranas on this way: the top-most tōrana is much simpler, while the one at the lower portion of the hill is better worked out. In the first two cylindrical pillars carry a lintel. The lintel has a panel of pot-stone with elaborately carved yalis on either side and an image of Yaksha seated in the sukhāsana. He holds in his off hands (from right bottom), laiba-hasta, abhaya-hasta, āṅkuśa, (from left top), svaraṇa-hasta, pāśa and phala.

Almost at the foot of the hill, by the side of the step-way, is a modern structure which is called Brahmāśiva mantapa. There is no image in this temple, but a crude block of stone daubed in kumkuma and vermilion is worshipped. The structure does not deserve any description.

CHAPTER -- VII

A descriptive Account -- Continued ..

(3) The town and the
neighbouring villages

Introduction.

It is interesting to observe that from the earliest times to the middle of the 12th century, the monuments were erected only on the top of the two hills in Śravaṇa Belgola. Of the two hills, Chandragiri received a major share. During this period - from about 9th to 12th century - neither a basti nor an inscription was erected in the areas in which the present town stands (Pl. II, a). This naturally makes us doubt whether the town as such was in existence earlier than the 12th century! The earliest record found in the town of Śravaṇa Belgola goes back to the days of Gaṅgarāja, a general of Viśṇuvardhana.¹ As far as the bastis are concerned, Hūllarāja was the first to erect one at the north-eastern foot of Vindhyagiri. Most of the bastis of Śravaṇa Belgola town were erected only in this century; and judged from the location of the bastis, the town seems to have expanded along with these - between the north-eastern portion of Vindhyagiri and south-eastern portion of Chandragiri. A straight road, with a slight bend to the west (Pl. II, a) at Māṅgōl Basti, runs between Bhaṇḍārī Basti and Akkama Basti; perhaps, the bastis and the dwelling houses were first

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1. Pl. II, BB 367, etc. Gaṅgarāja himself erected a tank at the foot of the hill, and, probably, the place began to gain in prominence from that time onwards. But this does not preclude the possibility of the ^{existence of the} dwelling houses earlier than this; but life below the hill seems to have begun in full swing only in the 12th century.

erected on either side of this road. But as the population began to increase the town began to expand towards the west. This is why we see the monuments of the later period mostly confined to the western portion of the town.

This general study of the growth of the town leaves no doubt that real life in the present Sravana Belgola town began when the minister Hullaharaja erected Chandāri Basti in about 1159. In an inscription of this basti, it is said that he not only built a grand temple, but also "two fine strongly built large Jaina dwellings" at its sides.¹

Chandāri Basti.

Chandāri Basti is not only the earliest, but the largest of the bastis found in Sravana Belgola. But it does not differ from the structures of Chandragiri either in plan or in architectural details. Though it is built by a Hoysala general, in the middle of the 12th century, it is not in the Hoysala order; and, though it is built on the plain ground, the substance with which the temple is built is mostly granite. We have already seen the role played by the substance in regulating the style of architecture. Accordingly, the use of granite in the present temple has led ~~made~~ the temple to be built on a rectangular plan.

In spite of these, Chandāri Basti indicates some progress over the monuments of Chandragiri. As on the hill,

1. D II, 42 345 (137)

it is also rectangular on plan, but there is a considerable improvement in the dimensions and the size. Though granite is used for the structural purposes, their favourite pot-stone is lavishly used for the decorative details such as the door-jambs of the garbhagriha and the navaranga, the Indra-panel etc.

The basti built by Hūllarāja (Pl. vii, a) is situated to the south-west of the Maṭha, and it faces north. The temple is surrounded by a high enclosure wall built of huge granite blocks as in the suttālaya of Gemaṭa. Over this wall runs a parapet of brick masonry. It has a dvāra-mantap in the north surmounted by a gōpura. The latter rises in three stages, like a pyramid, and is crowned by a gabel-shaped upper member with three kalasas on it. The parapet of the brick masonry consists of niches which accommodate the images of Yaksha and Yakshini, also of brick masonry. The dvāra-mantap consists of an impressive doorway with porches on the outer and inner sides of it. The outer porches have tall octagonal pillars. Inner pillars in the same porches are sixteen sided and they are much smaller in size. The door-jambs of this mantap carry some scroll designs and images, but exhibit crude workmanship. There is an image of Gajalakṣmī on the lintel. The present enclosure including the dvāra-mantap and the gōpura were probably erected some time in the Vijayanagara or post-Vijayanagar period. The temple (Pl. iv, c) stands in the middle of this prākāra. The latter is about 235' x 155'; while former is about 150' x 64'.

The temple consists of a garbhagriha, sukhanāsi, navaranga and a mantap - the last being added to the original temple of Hūllarāja some time in the Vijayanagar or post-

Vijayanagar period. The walls of the main temple are made up of granite blocks, and they are plain and neither contain the plastic design nor the pilasters and the pañjaras. Simplicity and massiveness dominate the entire structure. Around the temple - at a distance of about a few feet, on east, south and north - runs a stone-railing. Originally the railing extended to some extent in the northern side also, but the latter was removed when the present pillared-pañjar was added to the temple.¹ The railing is called in the inscription as perisutra,² and it is an extremely interesting piece of architectural device created by the inventive mind of the Hoysala engineers. Similar railings are also seen around the Donnasa image, within the suttālaya of Donnata and to the south of Fārvanātha mati on Ohandrugiri.

The garbhagriha had three carved doorways on the northern wall. Of them, the eastern one is less ornamental, in which only two of the vertical divisions of the door-jambs contain the scroll works. At the base of these are the kumbha-motifs. The western doorway is also simple, but the central pilasters of the door-jambs are star-shaped and finely executed. The lintel of this doorway is extremely interesting: it has a projecting cornice. There is also a plantain-bud pendant in the centre of which is an oblong niche with an image of a Tirthankara. There is a row of miniature towers above this projecting cornice.

1. The remains of this railing are still seen in a corner of this prāsāra.

2. IC II, SM 343 (137).

The central doorway of the garbhagriha is more elaborately carved and exquisitely finished. The door-jambs are cut into five parts. At the base of the right door-jamb is an image of Hanumatha who holds a sugar-cane-bow and arrows; at the base of the left door-jamb is an image of a lady who holds her pig-tail and stands in an articulate posture. She is obviously Rati. Of the five vertical divisions of the door-jambs the first contains the crooner-designs; the second has convolutions in which are fortyfive miniature Yakshas. These Yakshas are in sitting, dancing and acrobatic postures and some of them hold musical instruments like ḍḍḍu, ḍḍḍak, ḍḍḍate, ḍḍḍanāḍi, ḍḍḍa, ḍḍḍa and ḍḍḍa (?), ḍḍḍi (snake-charming pipe), etc.. The lintel of this doorway is less ornamental compared to the western one. It contains a row of swans on which comes a sharply carved cornice.

The garbhagriha is rectangular on plan, measuring 11' 8 1/2" x 57' 3". In the centre of this cell is a long pedestal which is about 41' 8" from east to west and is about 2' 7" high. Upon this pedestal stand the twentyfour Tirthankaras. These (Pl. xxi) are some of the exquisitely worked out Tirthankara images in the century. All the twentyfour Tirthankaras are rarely found in a single cast, and except in two or three places, they are not met with in Karnatak. All these images are of almost uniform height and exhibit ~~the~~ uniform workmanship. They all possess elaborately carved prabhavalis with kirtimukha faces at the top and other floral and animal designs on the sides. They are crowned by the mukhodes, excepting, of course, in Nupārśvanātha and Pārśvanātha images. They stand in the Kūyotsarga and are attended on either side by their respective Yaksha and Yakshi. On the pīṭha of most of these images

are the lāṅghanas, but unfortunately some of them have been erased or destroyed now.

The importance of this row of images for the student of Jaina iconography is inestimable. These twenty-four images, with their respective lāṅghanas and their respective Yakṣa-Yakṣiṇi possessing all their attributes in their hands, form a canonical work of Jaina iconography in stone. Though all the twentyfour images are installed in a line, it is wise to ask whether all these images were put in their proper position when the images were consecrated. A thorough examination revealed that these images are numbered at the back. But these numbers are not found at the back of nine images.¹ Of these un-numbered images some do not agree with their counterparts and texts. Probably while arranging the images, some confusion seems to have arisen and some of the images seem to have been assigned to wrong positions. A detailed study of these images has been made elsewhere, and it is probably enough if we note here the results of this study. According to our study, the images are (from east to west):

(1) Vṛkṣabhaṇātha	(2) Ajitamātha
(3) Śaṁbhava	(4) Abhinandana
(5) Suratinātha	(6) Padmaprabha
(7) Supārśvanātha	(8) Chandraprabha

1. These are Nos. 1, 5, 16, 18 to 22 and 24. Why these images alone are not numbered remains significant. Moreover, while numbered images regularly correspond to other images found elsewhere, some of the un-numbered images do not.

(9) Pushpadanta	(10) Sītalanātha
(11) Śrēyāṁśu	(12) Vāsupūjya
(13) Vimalanātha	(14) Anantanātha
(15) Dharmānātha	(16) Śāntinātha
(17) Kunthunātha	(18) Aranātha
(19) Naminātha, the first Tīrthanāka	(20) Kunisuvrata
(22) Neminātha	(21) Mallinātha the 19th Tīrthanāka
(24) Mahavīra.	(23) Parāvanātha

Here, obviously, the 19th Tīrthanāka has been installed in the 21st position and 21st Tīrthanāka has been installed in the 19th position. The other twentytwo Tīrthanākas occupy their respective positions.

At the left side of Mahavīra is now placed a miniature stone mandara called Panchamandara. An inscription engraved on it says that it was the image of Sri. Bahubali-Kaladhārīdēva of Mūlasaṅgha Dēsiyagana and Hanasaga branch.¹ It is an oblong block with three clear cut stages. There are images of Tīrthanākas on all the four sides, i.e. Apart from the twentyfour Tīrthanāka images and the Panchamandara, there are also some metal images of recent period in this cell.²

Adjoining the garbhagriha in the north is a rectangular sukranāsi which measures 17' 9" X 57' 5".

1. No. 27 - App. I.

2. These are loosely kept here and there, and worship is offered to them. They are apparently donated by the devotees in the recent period.

Originally, probably, there was only a half-wall between the varbhastriya and the sukhanāsi, or the upper part could have been covered by lattice-windows, but, now the upper half of the wall is covered by a modern wooden work. Now the light is admitted into the sukhanāsi and the varbhastriya through the eastern doorway. The six pillars which stand in the centre of the sukhanāsi have divided the apartment into two rectangular aṅkanas. Here are placed seated lakṣmaṇ. Against the western wall of the sukhanāsi is an image of a seated lakṣmī under three-hood snake canopy. To the left of this image is a small marble block with the image of Ārāvanātha (?) and Uppārāvanātha (?). At the north-western corner of this sukhanāsi is a cell which has also a fine door-jamb. It probably belongs to the Hoysala period. The cell is empty now and we do not know whether it was an original structure planned by Maṇikarāja or whether it was erected later. The doorway of the sukhanāsi seems to have been replaced in the subsequent period. The present door-jamb has some fine carvings with only a crude Tīrthāṅkara image on the lintel.

Adjoining the sukhanāsi in the north is the navaraṅga or 'nāṭyagṛha'. It is squarish on plan and measures 57' 20" x 33' 10". There are octagonal pillars which resemble the pillars of sukhanāsi. There are totally thirty-two such pillars in this hall. Apart from these pillars the central ceiling is supported by four cylindrical pillars which possess wheel-shaped capitals, expanding abacuses and roller-designed-four square-brackets. The ceiling has a simple gimṇa-padma with a central pendant, and around this are the nail hangings and other designs. There is no elevated dancing platform, which is commonly met with in the Hoysala navaraṅgas.

In the north-eastern and north-western corner of this apartment are two cells, built of earth and naturally they are of recent origin. This navaraṅga has doorways on all the four sides, the one to the north being the main one. Naturally, it has been elaborately worked out and deserves a detailed study here.

Hullaraja's inscription mentions that this temple was fitted with the doorways/ which were "resplendant with various elegant ornaments of foliage and figures".¹ This description is not a poetic fancy, but a fact which is proved by the presence of an exquisitely carved panel which surmounts the main doorway of the navaraṅga. It is not the most artistic piece of work in this basti.

The doorway contains the dvāra-pālas on either side. The eastern dvārapāla holds in his four hands an aṅkuśa, broken (pāśa?), nāga-gada and broken (gada ,). There is a three hood snake-canopy over his head. He is flanked by his attendants. The dvārapāla on the western door-jamb holds in his four hands an aṅkuśa, pāśa, gada and gada.²

1. EP II, 33 345 (137) and 349(138).
 Cf. "Vividha-suvīdha-patrōllasā-
bhāva-rūpōtkara-rājadvāra-harṇayan"

2. The gada held by these two dvārapālas have been encircled by snakes, but the latter are in a different way compared to the nāga-gada held by the dvārapālas on Vināyagiri.

The door-jambs above the dvārapālas are cut into five pilasters are artistically finished with bands, creeper designs, star-shaped pilasters, bud-bunches and other intricate and dexterous carvings. But the best part of the door-way is the panel (Pl. xviii, b) found on the lintel. In the centre of this panel is a dancing Indra with twelve hands. His hands are disposed in the following order - (from the lower right hand) abhaya, musala (partly broken) lamba-hasta, sword, arrow, vajra; (from upper left) avaraha-hasta, triśūla with a bell, pāśa, shield, bow and phala. He is attended on either side by the Chauri-bearers and musicians. Two huge yālis, one on either side, are ridden by Yaksha-Yakshis. The panel contains intricate scroll designs and it is crowned by a chatra and a kirtimukha. The lower portion has a row of warriors, and some of them face the lions. At the upper portion also there are Yakshas and Yakshis. Below this panel is a cornice which is studded with beaded hangings. At the top of this cornice sit the Yakshas flanked by their attendants. The cornice contains seven pendants, out of which two are broken,¹ now. They are dexterously worked out and exhibit immense skill of the Hoysala sculptors. Most of these are hollow in the middle. The details are as following: (from the east), (i) a warrior with a long sword and a long shield, (ii) A goddess who holds pearl-stringed pig-tails which fall on either side of her shoulder. She is dancing to the sound of the drums beaten by two people on either side. (iii) A dancer with his consort to the right and drummers to the left, and an ugly faced goblin at his left foot. (iv) This

1. The western side pendants are broken.

central pendant contains a Tīrthankara who is seated in the Parvaṅkāṣana under the mukhote and is flanked by the Varuṇas. To his right is Indra who holds a Kalasa in his hands. The whole panel probably indicates the ablution ceremony conducted by Indra. At the lower face of the pendant (facing the sill) is a Sala flanked by lions. (xv) Broken. (vi) Broken. (But probably contained a group of dancers with a lady-dancer in the middle). (vii) A soldier with a long sword and a shield.

The navaraṅga doorway was originally, the main doorway of the temple also. But, now, it is adjoined on the northern side by a pillared hall or a mantap. It has a śaṭ-paṭ way on the north, east and west. It is rectangular on plan, measuring 70' X 83'. There are totally forty-five pillars in the hall.¹ The central pillars are sixteen-sided; while the rest are octagonal. They are crowned by capitals, which are thin wheel-shaped. None of these possessed a upapīṭha. Though the shafts resemble some of the śūlālaya pillars, there are no nāṣabandha motifs here. With all these, the capitals reveal their later origin. The mantap, as could be seen from the workmanship of the pillars and the way in which it stands attached to the main temple, a later addition to the original Mallarāja's structure.²

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1. Of these, three in the northern side appear to be latter additions. They do not fit in with the six-pillar-a-row pattern adopted here.
 2. There is a clear demarcation between the original temple and this mantap. The doorway, the walls, the carvings of the main temple are of uniform variety till the navaraṅga; but they differ in the mantap. Moreover, the stone railing by which terminates a few feet after the navaraṅga outer wall, clearly indicates the extent of the original temple.

Probably the addition of this mantap, as well as the prākāra wall, the dvāra-mantap and the cōtura took place centuries after erecting the original structure.

Akkana Basti.

While Chandāri Basti is situated to the north-east of Vinhyagiri. Akkana Basti (Pl. xvi, a) is situated to the south-east of Chandragiri. If the former is the largest temple of the town, the latter is the finest temple of the town. The former is the first temple built by the Hoysalas in the town but in the Dravidian style; the latter is the first temple built by the Hoysalas in the Hoysala order. In the former, granite is the main medium and pot-stone has been used for plastic designs; in the latter, pot-stone is the main medium but granite is used to meet architectural requirements. If the former stands as the best example of a structure erected by a high ranking official under the Hoysala king Narasimha I, the latter stands as the best example of a structure erected by a pious lady of Jain faith under the Hoysala king Vīra Ballāla II.

Akkana Basti (Pl. iv, b) is situated in the centre of a low walled, prākāra facing east. It falls into three conventional units - the garbhagriha, sūthanāsi and narayana. The latter is adjoined in the east by a porch. Let us examine these one by one.

The garbhagriha is square on plan, measuring 8' 8" X 8' 8". In the centre of this cell, is a pītha which is about 2' 3" in height. Over this stands an image of Parāvanātha crowned by a seven hood serpent canopy and an umbrella. He is attended by his Yaksha and Yakshini at

the base. The image of Parāvanātha is about 4' 2" high including the serpent canopy.¹ On the pīṭha of this image is an inscription which states that this image was caused to be made by Achiyakka.² The prabhāvali is, as usual, very elaborately worked out with a kīrtimukha face, scroll designs, Yālia etc. Including the two pilasters at the north-west and south-western corners, the walls are plain. The ceiling of this cell contains a niṣṇa-pada.

The doorway of the garbhagriha is well executed, but appears much simpler compared to some of the doorways of Shardāri Basti. At the base of the door-jambs are the images of the dvārapālas. The one to the right (south) holds an aṅkuśa, pāśa, nāga-pada and padma; the other to the left (north) holds an aṅkuśa, pāśa, padma and nāga-pada. Both of them are flanked by their respective attendants. The upper portions of the door-jambs are cut into five vertical divisions, and each one of them is well finished with scroll, creeper and floral designs, while the central pilaster is star-shaped. The lintel is also well executed. It is divided into two sections by a projecting cornice. The lower portion of this cornice contains large plantain-bud pendants, while the upper portion of the cornice has five miniature towers, between two of which are found as a seated Yaksha holding a padma and a phala.

Adjoining the garbhagriha in the east is the sukhanāsi. The latter is also square on plan, measuring 8' x 8'. Its doorway appears much simpler compared to the garbhagriha.

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1. From the bottom of the pedestal to the top of Prabhāvali, it is about 8' 4".
 2. EC II, CD 331.

doorway. The southern, northern and the upper portions of the doorway are covered by the stone-screens.

There are two images in the sukhanāsi which are not only the most ornate Yaksha-Yakshis in the whole group of images found in Sravana Belgola, but also unique examples of their class in this town. They are (Pl. xlvii and xlviii) the images of Dharanendra and Padmavati, are seated in the sukhasana with three hood serpent canopy¹ over their head. On the śiṭhas of these two are their vāhans. The sukhanāsi ceiling is similar to the ceiling found in the narasimhāra. Here, the square śaṭas are placed corner-wise one above the other in two rows, and in the centre of the second is a nirṇa-pada.

Adjoining the sukhanāsi in the east is the navaranga. It is also square, measuring 22½' X 22½'. In the centre of this cell is a stone nāṭya-raṅga or platform. On four corners of this platform stand four heavy pillars, carrying the central ceiling. These are (Pl. x, a) bell-shaped pillars of mature Hoysala workmanship, the like of which are not met with in any of the temples in Sravana Belgola. Apart from these pillars, there are also interesting varieties of pilasters in the inner walls of the navaranga. They are twelve-sided, and resemble the star-shaped pillars found in the porch. But the most ornate pieces in this cell are the ceilings. There are in all nine ceilings - but they fall into three groups: (1) the octagonal and square (south-west and south-east); (2) the octagonal star-shaped (western, central, southern-central and eastern-central), (3) the

1. They are wrongly reported to be seated under five-hooded serpent canopy earlier. Vide., VO II, Introduction P. 27.

star-shaped and square (north-west and north-east); (4) circular with concentric square (central), and (5) the square corner-wise arranged in a circular concentric pattern (northern-central). They are all about 2' deep, and they all carry a padma. Of all the ceilings met with in the temples of Sravana Belgola, these are very impressive in appearance. The navaranga doorway is similar to the garbhagriha doorway - but the former has no dvārapālas and carvings on the door-jambo. The central vertical division of the door-jambo are star-shaped here also. The lintel bears a Tirthakara image in the central panel, plantain bud pendants and miniature gīrharas.

The porch which adjoins the navaranga in the east is open, excepting the stone bench. There are two star-shaped pillars on the stone bench which are unique in their shape and workmanship. The ceiling corresponds to the two ceilings found in the north-eastern and north-western corners of the navaranga.

The outer wall could be divided into three parts - the basement, the wall and the attic. There are five rows of cornices in the basement, each cornice being separated from the one above by a deep horizontal line or a grīva. Each cornice, in its turn, is star-shaped and possesses plain dentils. The lower three rows of cornices are of granite, while the upper two are of pot-stone. The basement is about 4' 3" in height. Above these five rows of cornices rises the wall. The wall is devoid of plastic designs, but a conspicuous cornice (as a pedestal for pilasters) runs round over the fifth cornice of the basement; and the monotony of the plain wall is broken by the vertical pilasters placed at regular intervals. The shafts

of pilasters are either plain or star-shaped - the former are smaller in width compared to the latter. The star-shaped pilasters possess vertical and horizontal lines in broad agreement with the general plan of the temple. At both of them are crowned by the star-shaped cushion - capitule and expanding of these pilasters abacuses. There is a conspicuous bell-mould on the upper portion of the shaft. Over these comes the eaves which also possess dentils at the corners and in the middle. It is also many-sided, and the angles of the eaves correspond to the angles of the cornices of the adishthana and the wall.

Over the eaves runs a parapet. It is almost plain, but possesses the characteristics of the cornices of the temple observed above. It is also star-shaped and possesses dentils. The lower most portion of the parapet corresponds to the middle cornice in the basement. At the middle of each face of the parapet of the garbhagriha and navaranga walls, there is a panel which consists of a seated Tirthankara under the mukhote, flanked by Chauri-bearers and Yakshas. These panels exhibit a fine workmanship of the Hoysala sculptors.

The tower (Pl. xvi, b) which rises over the garbhagriha is plain but beautiful in appearance. It is about 10' from above the eaves and it rises in two talas. Over this sits a squarish-dome. The different stages in the tower are also modelled in the same way in which the parapet is designed. It has projected over the sukhanasi, and the eastern face of this projection contains an impressive panel. A large Kirtimukha crowns the panel. In the centre is a seated Tirthankara in Paryankasana, and on either side is a separate niche in which is found another Tirthankara in

the Kāvotsarga. The former is flanked by the Chauri-bearers, while on either side of the latter two are seated Yakshas. Apart from these, there is an image of a Yakshi on the northern face of the same projected portion. She is seated in the sukhāsana and she holds in her four hands an śikha, paśa, phala and padma. Parallel to it, on the southern face, is an image of Yaksha who holds in his four hands an śikha, pāśa, phala and padma. The lower row contains plain dentil faces. On all the four sides of the tower are panels which contain seated Tirthankaras attended by Yaksha-Yakshis. On the summit of the second row is a large star-shaped dome, with coroll designs. Originally there was a kalasa on the dome. These kalasas were also placed at the corners in each stage of the lower, but they are missing now.

Nagara Jinālaya

Nagara-Jinālaya (Pl. xvi, a) succeeds Akkana Basti in the chronological order. While Bhandāri Basti is situated to the north-east of Vindhya giri, Akkana Basti is situated to the south-east of Chandragiri, and Nagara-Jinālaya is situated between these two bastis. It stands not only in between Bhandāri Basti and Akkana Basti in space but also in style and workmanship. Bhandari Basti is Dravidian in order and is built of granite, whereas Akkana Basti is in Hoysala order and is built of pot-stone, but Nagara-Jinālaya is built of pot-stone but it is in the Dravidian order. In workmanship also, it marks an advancement over the simple walls of the Bhandari Basti; while compared with the Akkana Basti, it appears to be much simpler.

The temple is situated within a compound wall and faces west. It is rectangular on plan. The eastern portion of the temple up to the navaranga doorway belongs to the days of the Hoysalas. It was built by Nāga-deva. The gates

which adjoins the navarāṅga and the porch are of later origin and belong to a later period.

The temple could be divided into a garbhagriha (with the sukhanāsi extension), navarāṅga, mantap and an outer porch.

The garbhagriha and sukhanāsi of the basti, in a way, are different from all the bastis observed so far. In the basti on Chandragiri there are ardha-mantapa or open sukhanāsi i.e., the cell adjoining the garbhagriha merging into the navarāṅga that adjoins the sukhanāsi, but in the Āra-Jinalaya, the garbhagriha itself extends towards the navarāṅga, and acts as the sukhanāsi. The only demarcating objects between the garbhagriha proper and the sukhanāsi here are the pilasters. But this is not an unique instance in Āra-Jinalaya. In Māṅgāl Basti also the garbhagriha is extended in a similar manner with the demarcating objects being the pillars.

The garbhagriha and the sukhanāsi together form a rectangle measuring 12' X 6'. Against the eastern wall of the garbhagriha is now found the original image, but, excluding the śiṅhapīṭha and the prabhāvali, the rest is destroyed. In front of this is another standing image. The latter was probably placed in the present place, when the original image was mutilated. But in workmanship the present image also belongs to about the 12th century. The original image installed in the garbhagriha was that of Ādinātha, but the present image is that of Sumatinātha. An inscription engraved on the pedestal of the image has been brought to light in the present study, which confirms this. This is also confirmed by the iconographic features of the image.

Adjoining the garbhagriha-sukhavasī in the west is the navarāṅga. It is square on plan, measuring 14' X 14'. There are four round bell-shaped pillars in the centre, the ceilings are also plain and only the central śikhara possesses a padma. The door-frames are also plain, excepting the bud-pendants and a seated Īrthāṅkara on the lintel.

Though the original temple comes to an end with the navarāṅga doorway, now we find an additional cell on the western side of the temple. This additional structure has enclosed the western wall and the doorway of the navarāṅga. This maṭa is also square on plan, measuring 21' X 21'. It is a plain porch with four pillars in the centre. The pillars are different from the navarāṅga pillars, and they clearly indicate their later workmanship. In the south-eastern corner of this maṭa is a cell which is also a later construction. There is an image placed on the eastern wall (navarāṅga outer wall) of this cell. The image is locally called Brahmaśiva. The doorway of this maṭa also indicates later workmanship. The door-jambs contain simple, mechanical scroll-designs. On either side of the door-way, in the west, is a śaśi.

The outer walls of the eastern portion of the temple resemble the outer wall of Akkara maṭi in some respects. The adīśthāṅga is made up of four horizontal courses. The latter have dentils in two rows. The upper wall is almost plain, but it is divided into compartments by the pilasters. There are padma and other floral designs on some portions of outer wall. On the eastern side of the garbhagriha outer wall is a Kōchya, which is surmounted by a miniature tower of great beauty. Above the wall (Pl. xvi, a)

comes a high parapet of brick-masonry. The garbhagriha is surmounted by tower. The parapet and the tower appear to be later additions to the temple. The tower is one tala over the attic. It is square in shape. There are four lions at four corners of this section with Koṭhas in the centre. Over this ceiling a square dome. The whole structure is of brick masonry and of recent date.

The entire temple, which was originally built of pot-stone, was hardly about 8' high. With its low roof and small dimensions with plain but well-finished walls, the temple could have been impressive in its own way - but today, with all the irregular additions on the western side, over the walls and the garbhagriha and else where it looks very clumsy.

Māṅgāi Basti.

To the west of Akhona Basti and about a quarter furlong from Nagara-Jinālaya, there is another structure called Māṅgāi Basti. It is also situated in the middle of an enclosure, and it faces east. At the eastern side of the enclosure is a dyāra-mantap with a plain high parapet of brick masonry.

The temple proper stands over a platform, about 3' 4" high. Over the platform rises the walls of the temple which are devoid of the Pañjaras, the Koṭhas and the pilasters. There are three plain cornices in the bottom and an inconspicuous eave at the top - the rest of the wall is made up of huge granite blocks. Only in the eastern portion of the temple is a flat-sloping eave of the type not ^{with} in Pārśvanātha Basti on Chandragiri and elsewhere. As found

on the suttālaya walls of Vindhyaḡiri, there are some isolated sculptures of a tortoise, fish, elephant, etc.. The southern wall bears an inscription of 1412 (?).¹

The temple could be divided into a garbhagrāha, a navarāṅga, and an entrance porch. As in Nagara-Jinalaya, there is no division of garbhagrāha and anṭarāṅga here also. The garbhagrāha is squarish but measures 24' 8" x 20' 8". If it is divided into two sections - as done by the central pillars of this cell - it falls itself into two rectangular sections, one on the western side being the garbhagrāha, proper, the other (the extension of garbhagrāha) being the anṭarāṅga.

There are four Tirthankara images in the garbhagrāha. All of them are well-executed and finely finished with elaborate prabhāvalis, mukhodes and attendants. These images resemble Hoysala works. Three of them stand against the western wall; the fourth one stands against the northern wall, and is probably a later addition. These four images are : (from the southern side) Śāntinātha, Mahavīra, Vardhamāna and Pārśvanātha. Of these four, images Nos. 1 and 3 possess inscriptions which have been already recorded.² The image of Mahavīra is identified on the basis of the iconographic features.³ Another inscription engraved on the pīṭha of Pārśvanātha has been noticed in the present study.⁴ Apart

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1. MS II, 5B 342 (134).
 2. MS II, 5B 357 and 338.
 3. Compare it with image No. 36 in the suttālaya of Vindhyaḡiri.
 4. No. 29 - App. I.

from these, there are the images of Lakshma-Lakshmi, a panel of twentyfour Tirthankaras and a marble image of Chandranātha. But all these belong to a much later period and exhibit crude workmanship. The doorways separate this cell from the navaranga. All these doorways are plain, without a line of carving on them. The central doorway is bigger than the rest of the two, and it possesses a seated Tirthankara fixed in the wall above the lintel.

The navaranga is square on plan, measuring 24' 6" x 24' 3". In the centre of this cell is a slightly elevated platform. At the four corners of this platform stand four pillars which bear the ceiling. The ceiling contains a rimba-pada, while the pillars remind us ^{of} the pillars found in the uttālaya of Vindhyagiri. In this cell are placed on either side of the doorway, the images of dvārapālas which are about 5' high and hold a conuri and a phala. The sculptors have made in vain a great effort to imitate the Hoysala images. The navaranga doorway contains simple mechanical scroll designs. There are kumbha-moulds at the base of the door-jamba, and a seated Tirthankara on the lintel.

The navaranga is adjoined in the east by a porch. This is again adjoined by another open-porch. The enclosed porch in the east probably originally formed an extension of the navaranga, but a brick-wall found now separates this cell from the navaranga. It is rectangular on plan, measuring 24' 2" x 10'. The entrance porch has a flight of steps which are flanked by beautifully executed two large elephants of about 3' 4" high. These elephants are made of pot-stone and are elegantly executed with profuse ornamentation. They remind us of the elephants of a similar kind found in Kēśava temple at Sōmanāthapura. The porch is open on the side, but its roof is supported by two oblong pillars.

Like Śrāvana Belgola, the adjacent villages were also under the powerful influence of Digambara Jainism. Of these villages, Jinanāthapura is the most important one. This village grew along with the town of Śrāvana Belgola.¹ It is picturesquely located at the northern foot of Chandragiri and is about three furlongs from Akkana Basti. There are two bastis in this hamlet which are under the control of the Jaina mutt of Śrāvana Belgola; the socio-economic life of this hamlet is dependant upon Śrāvana Belgola even now.

If we walk in a zig-zag pathway towards the north of Akkana Basti, the huge boulders of the mountains and the still waters of the tanks invite us into Jinanāthapura. The village area begins with a temple (Pl. xvii, c) called Pārśvanātha Basti or Aregul Basti. It is located on the bank of a beautiful tank. It is a simple rectangular structure of brick and mortar walls. It falls into the conventional division of a garbhagriha, sukhanāsī and navarāṅga. It faces north-west, and at its entrance is a small porch. There is nothing interesting in the interior - the square garbhagriha enshrines a marble image of Pārśvanātha of 10th century; in the square sukhanāsī are the modern images of Dharaṇendra and Padmavati. The sukhanāsī is separated from the navarāṅga by two round pillars as in the basti of Chandragiri. In navarāṅga are four bell-shaped pillars of the type of Pārśvanātha Basti of Chandragiri.

The original image of this basti is now kept in the tank and only its prabhavali is found in the garbhagriha and its siṅha-vāṭha is found in the navarāṅga. The siṅha-vāṭha bears an inscription which gives us a valuable information

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1. According to EC II, SE 330, Gaṅgarāja founded it in about 1117 A.D.

about the author of this temple. The front porch is open on the sides. A flight of steps leads us into the temple. The temple stands on a basement which has horizontal cornices. The walls are plain; only the garbhagriha outer walls contain some pilasters.

The basti is like any of the bastis found in the north-eastern corner of Chandragiri. It was built by Piriyalarāja, probably in about the 12th century.¹

Sāntīvara Basti.

If Aregal Basti is a simple structure, Sāntīvara Basti, which is found in ~~the~~ *other* part of this baslet, is the most ornate of the structures found in and around Bravaṇa Belgola. It is the most ornate structure erected by the Hoysalas, and in wealth of plastic details and ornamentation, it is rivalled by none of the Jaina temples in Karnatak and South India. It is dedicated to Santinatha, the sixteenth Tirthankara and was built by Necharasa, the well-known Jaina General of Vīra Ballāla II. Like Akhama Basti, it is also a stellate structure, but unlike it, its outer walls are studded with a number of sculptures, architraves etc. Hence it deserves a greater attention here.

The basti (Pl. iv, a) stands on a stellate platform and faces east. Its outer walls fall into three divisions: (a) the basement with cornices containing dentils; (b) the walls containing sculptures, miniature śikhara, niches and

1. No. 33 - App. I.

pilasters, and (c) the eaves and the parapet.

(a) BASEMENT: The basement is formed of deep - cut horizontal cornices. There are five such rows of cornices but one is different from the other. Three of these cornices are plain excepting the dentil faces. Some portions of these cornices - especially in the northern face of the navaranga and north-western wall of the garbhagrha are carved with scroll designs and human and animal figures. Apparently this was not extended to the other parts of the basement for ~~the~~ reasons unknown to us.

(b) THE WALL: Above the basement could be found some of the most ornate sculptures. These images stand in various attitudes under intricately worked out scroll designs and miniature towers. They remind us of the wall images of the great Jaiva and Vaishnava temples of the Hoysalas. A detailed study of these images has been made elsewhere;¹ they could be merely listed here under:

Southern wall - starting from the east:

- | | |
|-----------------------------------|-----------------------------------|
| 1. Padmāvatī Yakshi. | 7. An articulate image of |
| 2. Padmāvatī Yakshi. | a lady with a parrot and |
| 3. Amorous couple. | a flower bunch in her hands. |
| 4. Yakshi with a <u>phala</u> and | 8. A lady with a <u>phala</u> and |
| <u>padma</u> . | a padma. |
| 5. Yakshi. (?) | 9. an amorous couple. |
| 6. A lady with a <u>chauri</u> | 10. Udayanāndia Yaksha. |
| and a phala in her hands. | 11. A dancing lady. |

1. App. No. IV.

- | | |
|---|--|
| 12. A Tīrthāṅkara (unfinished). | 21. A man with a <u>tanbūri</u> . |
| 13. A Tīrthāṅkara (unfinished). | 22. Padmāvatī Yakshi. |
| 14. A lady with a <u>padma</u> and a <u>phala</u> accompanied by a woman with cymbals in the hands. | 23. Hansatha and Reti with attendants. |
| 15. Sarasvatī. | 24. A lady alarmed at the sight of a scorpion. |
| 16. A lady with cymbals. | 25. A lady with a <u>chauri</u> . |
| 17. A man with a drum. | 26. Pārāvanātha. |
| 18. A dancing lady. | 27. A man with a drum. |
| 19. A lady with a drum. | 28. A man with a flute. |
| 20. Chakrāśvarī Yakshi. | 29. A dancing lady. |
| | 30. Ambikā Yakshi. |

Western Wall:

- | | |
|--|---|
| 31. Dharaṇḍra. | 36. A lady with a mango-bunch and a mirror. |
| 32. Sarasvatī. | 37. A man with a drum. |
| 33. A lady with an attendant. | 38. A dancing lady attended by the musicians. |
| 34. Ambikā (?) | |
| 35. Pārāvanātha (without snake canopy but with attendants). | |

Northern Wall:

- | | |
|---|---|
| 40. A lady (?). | 44. Supārāvanātha. |
| 41. A dancing lady with musicians. | 45. A man with a <u>tanbūri</u> . |
| 42. A man with cymbals. | 46. A lady with a mango bunch and a parrot. |
| 43. A lady with flower bunches and a <u>kolasa</u> - <u>Vajra</u> - <u>śrinakhalē</u> , the Yakshi of Ajitanātha (?). | 47. A lady dancer holding her pearl-stringed pig-tails. |
| | 48. A yaksha with <u>pāśas</u> in his two hands. |

- | | |
|---|---|
| 49. A lady dancer. | 60. Chakrēśvarī yakshi. |
| 50. Padmavātī yakshi. | 61. A lady with <u>chitr-</u>
<u>mudrā</u> and a bowl. |
| 51. A <u>yogi</u> in bare-foot
and lin cloth and
with a bowl in his
hands. | 62. Ambikā yakshi. |
| 52. A lady with the
musicians. | 63. Menmatha. |
| 53. A man with a flute. | 64. A lady. |
| 54. A dancing lady
accompanied by a drummer. | 65. Anantamati yakshi (?) |
| 55. Sarvāhna yaksha. | 66. A lady with
mirror. |
| 56. Sarasvatī. | 67. Ambikā yakshi
and |
| 57. Pārovanātha (without
snake canopy but
with attendants). | 68. A Tīrthakura (?). |
| 58. Āminātha (?). | |
| 59. A lady troubled by
a monkey. | |

Thus, there are totally sixty-eight images on the outer wall. Most of these are now deformed. While some of them reveal a wealth of new iconographic details (such as the images of Ambikā, Padmavātī, Chakrēśvarī, Sarvāhna etc.,) others throw a flood of light on the customs and manners, dress and decoration of the people of the 12th century. The outer wall is, more or less, like a 'new room' with innumerable variety of undergarments, ornaments, hair-styles, musical instruments used by the men and women of the 12th century. The temple deserves a greater attention than what has been paid to it hitherto and a careful study of these images will convey a proper idea of the cultural condition of the time.

(c) THE ATTIC: The attic of the temple is almost destroyed. A sharply-carved eave separates the wall from the eave, but it hardly projects from the wall.

The interior of the temple falls into three conventional divisions - (i) the garbhagriha, (ii) the sukhanāsī and (iii) the nayāraṇa. The garbhagriha is square on plan, measuring 8' 8" x 8' 8". It enshrines an image of Śaṅkara. He is seated in the paṇḍita on a pīṭha-pīṭha and against an elaborately carved parikṣa. The deer-lāṅghana of Śaṅkara is engraved on the pedestal of this image. There is also an inscription on the pedestal which says that this image was caused to be made by Nēhimaṇya. The door-way of this cell is well worked out with the dyāraṇa at the base of the door-jamb and the rest of the door-jamb contains the floral designs. The lintel bears some miniature towers and plantain buds.

The sukhanāsī is also squarish, measuring 8' 3" x 8' 10". The ceiling is well executed with the nail-mould and a śaṅkha-dikṣā panel. But the doorway of the cell is very plain. The nayāraṇa which adjoins it in the east, contains four bell-shaped pillars, a platform in the centre, two niches on the southern and northern walls and nine beautifully worked out ceilings. The bell-shaped pillars remind us of the four pillars found in the nayāraṇa of Alkara Basti. The niches found in the walls are not met with in any of the bastis of Sravasa Belgola, but they are normally met with in a number of Śaiva and Vaiṣṇava temples built by the Hoysalas. All nine ceilings are ornamented with scroll work, śaṅkha-fosses and śaṅkha-moulds. The western, southern and northern ceilings agree with each other. The south-eastern, south-western, north-

eastern and central ceilings form another group. The north-western ceiling differs from all these and it is star-shaped. Likewise the eastern ceiling is also unique in workmanship.

Other villages.

Like Jnanāthapura, Bastinalli, Bekka, Kake Belgola and Janohalli are located near Sravana Belgola. In Bekka and Bastinalli, therefore the temples built for Pārovanātha. Both are rectangular structures. The temple of Bastinalli has a pyramidal tower of the Kadamba-type over the garbhagriha and bell-shaped piliars in the prabhavali. The basti at Bekka has cylindrical pillars of the type found in the Mahanavari ganga of Chandragiri. At Kake Belgola there is a ruined basti built on stellate plan. This is also dedicated to Pārovanātha. The navagraha of this basti bears an Akṣar-dīpāvali panel. The images of this basti exhibit the pre-Hoysala workmanship,¹ and resemble some of the images found at Kesabadhalli.

1. NO II, Pl. XVI.

SECTION — IV

CHAPTER — VIII

**Introduction to the Digambara
Jaina Iconography**

The images of the Tirthankaras broadly fall into two groups - the Svētāmbara and the Digambara. In the Northern part of India the Svētāmbara as well as the Digambara sects of Jainism prevailed,¹ but in the South and specially in Karnatak the Digambara sect alone prevailed from the earliest times. As far as Sravana Belgola is concerned, the inscription and the images clearly point out the absence of any influence of the Svētāmbara sect on this town. Hence the basins built for and the images installed in this place are invariably those of the Digambara sect.

The term Svētāmbara means one "who is robed in white", while Digambara means "sky robed" or the one having no garments.² Reduced to simple terms, this meant that the followers of the former sect were those who permitted the wearing of the dress; the followers of the latter sect were those who remained nude.³ Based on this principle the Svētāmbara images are not only dressed below the waist but they are often adorned with ornaments. In the conception of Jivantasvami images we find a further elaboration of these details. As these images are supposed to represent the Jina (Mahavira) before he renounced the worldly comforts, he is shown wearing not only a garment, but a number of ornaments and even a crown.⁴ But all such decorations are shunned by the Digambaras and they represent their Tirthankaras neither with garments nor with ornaments.

1. Shah, U.P., Studies, Pp. 3 ff; see particularly Pp. 19-20.
2. Jl, P. 13; Cf., Burgess, IA, XXXII, Pp. 460 ff.
3. For the details regarding these two sects, Viss., Schubring, S., The Doctrine of the Jains, Pp. 61 ff.
4. Shah, "A Unique Jain Image of Jivantasvami", Jl, Vol. I, n. 1, Pp. 72-79; Akota, Pp. 26-27, Pl. 2a, 9b and 12a.

The antiquity of the Tirthankara images is supposed to go back to the time of the Indus Valley civilisation, but definite historical evidences are available for the images of the pre-Kushāna period¹ or for the images of first century B.C.² But it is difficult to differentiate one image from the other as the images of this period are not accompanied by their cognate symbols or the lāṇḍhānas.³ Here only when they are accompanied by the epigraphs their identification could be made with certainty. Occasionally some of these images are accompanied by their attendants,⁴ but these do not help us to identify the main deity as the attendant deities had not acquired their individual characteristics by this period. We come across the earliest evidence of the image of a Tirthankara with the cognizance in the Gupta period. This evidence is provided by an image of Neminātha found in one of the niches of the ruined temple on Vaibhāra hill at Rājgir.⁵ In South India and Karnatak, the earliest images of the Tirthankara are met with in the early-Chālukyan temples

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1. Shah, Studies, P. 11.
 2. Shah, Akota, Pl. 1a and 1b; for the images of Kushana period, see, Pl. 2a, 2b etc.,
 3. Shah, Studies, P. 11.
 4. Smith, V.A., Jaina Stūpa and Other Antiquities from Mathura, ASI (NIS), Vol. IX, Pl. ICVIII.
 5. Chand, Ramaprasad, ASIAR, 1925-26, Pp. 123 ff.

at Aihole and Badami.¹ In a rock-cut temple at Badami some of the images of the Tīrthāṅkara and their Yaksha, Yakshi along with their cognizances are found. But till we come to the temples of 10-11th centuries we do not find a systematic appearance of either the līṅgha or the attendant deities in the temples of Karnataka.

The Jaina Pantheon:

The Jains worship the Tīrthāṅkara the teachers who perfected knowledge and taught it to the world. A Tīrthāṅkara is differently interpreted as a prophet, a teacher or a god. "Tīrtha" means here dharm or religious system, "one who expounds dharma" or according to another version, "Tīrtha" or "Dharma" by which this ocean of samsāra, a transmigration, can be crossed".² But these Tīrthāṅkara are not identical with the Hindu gods for, they never acted as the creators of this Universe, and the world itself was held to be infinite and never created at any particular moment by the Jains.³

1. These could be seen in the Mūrti Basti at Badami. At Aihole a good number of bastis are found but the original images are, in most of them, either missing or mutilated. In Mūrti temple, Aihole, we have one of the earliest images of Āmbikā. This image deserves a greater attention than what has been paid to it hitherto. It is unique among the images of Āmbikā.
2. JL, P. 16 - he cites this from Sānanta-Bhadra's Dharmavivāḍhu-Stōtra and Dharmavati-Sūtra.
3. JAL, P. 188.

To start with the Tīrthaṅkaras themselves were nothing more than ordinary men, but they attained the godhood by leading a pure life, following the Triratna - the right knowledge, faith and conduct.¹

The Jains believe in the existence of the Tīrthaṅkaras in three different time span. They are called (1) Ādikāla-Tīrthaṅkaras or the Tīrthaṅkaras of the past age, (2) Vartamāna-kāla-Tīrthaṅkaras or the Tīrthaṅkaras of the present age and (3) Bhavyakāla Tīrthaṅkaras or the Tīrthaṅkaras of the future age. In each of these three groups, there are twenty four Tīrthaṅkaras. While very little is known about the iconography of the past and the future Tīrthaṅkaras, there is ample material for the study of the iconography of the Tīrthaṅkaras of the present age.²

Though the Digambara and the Svātāmbara sects are the off-shoots of a single religion, there are certain fundamental differences in the very conception of their lords. Some gods and goddesses worshipped by the Svātāmbara have not been acknowledged by the Digambaras, and some Digambara deities are unknown to the Svātāmbaras. One such interesting difference is found in regard to Mallinatha who is held by the Svātāmbaras as a female Tīrthaṅkara while the Digambaras hold Malli as male.³

Besides the Tīrthaṅkaras other Parivāradēvatas are also worshipped by the Jains. But these are viewed as subordinate deities and they are said to be in the temple to ensure the purity of the place of worship.⁴ However, these

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1. Jaini, J.L., Outlines of Jainism, Pp. 4 ff
 2. EAT, Pp. 100 ff
 3. JL, Pp. 22 ff and also Pp. 13 ff
 4. Nirvana Kalika, ed. by Zaveri, M.B., P. 2

form a part of the Jaina pantheon. Thus, besides the twenty-four Tīrthanakaras, there are Bhavanapatis (deities of ten different worlds), Vyantaras (forest deities), Jyōtiṣka (planets, constellations and stars), Vaimānikas (deities), Yakshas and Yakshinis and other gods and goddesses like Gaṇapati, Ambikā, Lakṣmī and Sarasvatī, etc. This group, in course of time included the Dikpālakas, Kṣētrapālas, Grihaḍvatas, apart from Hindu deities like Śiva, Viṣṇu and the mother goddess.¹ Of these, the planets are said to have been introduced by the eastern school and later spread to western part.² The existing traditions in Karnatak clearly point to the worship of most of the Parivāra-dēvatas, which appear in the above list, but, excepting the Yaksha-Yakshinis and the Aṣṭadikpālakas, the rest are not usually found in the form of images and are not worshipped in the temples.³

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1. Sankalia, H.D., " Jaina Iconography " NIA II, (1939-40), Pp. 497-98; TAT, Pp. 156 ff
 2. Shah, Studies, P. 19.
 3. The present traditions are preserved in the form of compendiums used at various centres in Karnatak - Stōtra-mantra-sārasaṅgraha, ed. by Lōkanātha Sautri; Pūjāsārasaṅgraha ed. by Santaraja Sautri, Unaturvīṃśati-Tīrthanakarārādhana, ed. by Santaraja Sautri are some of them.

The Āsanas, Mudrās and the Lāñchhanas:

Before entering into a detailed examination of the iconographic features of the twenty-four tīrthanekaras and their Parivāra-dēvatās, let us devote some attention to their āsanas, mudrās and the lāñchhanas. These form integral parts of the study of iconography, and, in the Jain religion and art, the only means of identifying or classifying the images. Unlike the Hindu and the Buddhist images we come across very few āsanas and the mudrās in the Jain images. These are restricted to only two to the images of the Tirthankaras, but the Parivāra-dēvatās enjoyed more liberty and they are found in various attitudes as in the Hindu images.¹

The word āsana means a seat or a pedestal. In this sense it refers to a pīṭha on which a person sits. But the word also conveys the sitting and the standing postures "adopted by a yogi as aids to the concentration of his mind".² The chief aim of the āsana is the regulation of the mind rather than the body of a yogi. This is very well expressed by the select choice of the āsanas by the Jains.

1. The Parivāra-dēvatās "do not represent purely Jain elements" and they "betray unmistakable identity with those of the Hindu deities..."
Jl, P. 91. Hence the āsanas and the mudrās originally enjoyed by these demi-gods were allowed to them even when they found their position in Jainism.
2. Banerjee, J.N., The Development of Hindu Iconography, P. 269.

THE TĪRTHANKARAS: The Tīrthāṅkaras "either stand with arms hanging down, or sit with hands resting, palms upwards, in the lap one upon the other".¹ The former is called Kāyatsarāṅga and the latter, Parvāṅkāsana. Jinasenācārya not only recognized these two āsanās but prefers the latter to the former.² He calls the other āsanās like Vajrāsana,³ Vīrāsana⁴ and Kukutāsana⁵ as vishamāsanās and discards them

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1. Graveley and Sivaramamurti, Guide, P. 47; Sivaramamurti, South Indian Bronzes, P. 23.
 2. PP, ed. by Santaraja Sastri, XXI, 71-72.
 3. This is a variety of Padmāsana. It is popularly employed in the Buddhist images. The Tantrācāra defines Vajrāsana as "a kind of āsana in which the feet are placed on the thighs one upon another with the toes shown upwards and on which the hands are placed." The Vajrāvāna-cāhāna describe the Vajra-Buddha sitting in this posture which agrees with that of Tantrācāra, but in the Buddhist images the hands are disposed of in the bhūṣpāra-audrā - Banerjee, op. cit., P. 272.
 4. According to Abirbuddhya-saṁhita, in the Vīrāsana the thighs are placed together and the left foot rests upon the right thigh and the left thigh rests upon the right foot - Ibid., P. 270. This āsana is often mistaken for sukhāsana. See, Gopinatharao's description of the Vishnu figure of Aihole (Elements of Hindu Iconography, Vol. I, Pl. XXI) and Banerjee's comments on it (op. cit., P. 271, n.2)
 5. Kukutāsana is also a form of padmāsana. It is a sitting posture, "where the whole weight of the body rests on two arms placed on the ground on both sides, the body thus hanging in the air ..." - Ibid.

as causing in-convenience to the meditating saint.¹ But, of the twenty-four Tīrthanakaras, twenty one are said to have attained their Kēvala-jñāna meditating in the Kāyotsarga-attitude, while the rest are said to have obtained it meditating in the Parvaṅkāsa.²

Let us examine these two āsanas in greater detail.

THE KĀYOTSARGA: The standing posture, which was adopted by the twenty-one Tīrthanakaras for attaining the Kēvala-jñāna, is called Kāyotsarga or Kāṇṇasarga or Khaḍḍāsarga, though the last term occurs very rarely in the texts.³ The term does not necessarily warrant a standing posture, but it is normally considered so as another term Parvaṅkāsa is used for describing the sitting posture. Helen Johnson has said that "an indifference to the body by one standing or sitting, with the arms hanging down, is called Kāyotsarga. Yog.4.133".⁴ The same scholar has further

1. Ep. XXI, 70. (See the foot-note for another reading of the text: vajra-vīrāsana-kukkutāsanādi-vicārāśanasthaya. But it is also mentioned here that those who are in upaśraya-āyastha could adopt any of these āsanas and could meditate either standing or sitting or even sleeping - Ibid., 74-76.
2. JAT, P. 191.
3. JL, P. 107. This word does not occur in the JL nor in any of the Digambara texts in Karnatak. It is also practically discontinued in usage by the subsequent scholars who have worked on Jain iconography - See Shah, Studies and Akṛta etc..
4. Johnson, M. Helen, Tricāstīśalākṣaṇa-Charita, Vol. I. (Ādiśvara Charita), n. P. 16.

said that though Pratimā-yōga is practically the same as Kāyotsarga, they "must always stand in pratimā, whereas Kāyotsarga may be either standing or sitting."¹ Dr. H.D. Sankalia defines it as "the name of a pose of Jinas who stand erect and motionless, with their arms thrown down on either side of the body, and hands, very often touching the ankles". The loose translation of "a standing meditation pose in English books on sculptures" is held by him to be incorrect.² Dr. Sankalia, probably basing his judgment on the images which he was examining in his study³ has said that the hands "very often touch the ankles," but certain texts like Vastuśāra and Pratishthāsārasaṅgraha clearly say that the hands should not touch any part of the body.⁴

A majority of the Jaina texts regard the Kāyotsarga

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1. Ibid., n, p. 54.
 2. Sankalia, op. cit., p. 503.
 3. Ibid., Pl. I and II. In other metal images also quite often the hands touch the ankles. But this is carefully avoided in the stone works. In the South, even in metal images care was taken to place the hands, away from ankles. (Vide., Hazarichandran TAT and the Plate.
 4. JL, p. 137 - see the note in the same page.

which require) prāyasoitta".¹ But a more convincing explanation is given in a short remark occurring in the Chavandarāyapurāṇa. Here the Kāyotsarga is defined as "echoing the attachment (mamatva) within a limited time."² Another early 15th century work in Kannada³ vividly describes the standing posture (of Pārśvanātha). As in the Pūrvapurāṇa, it also prescribes the distance between the two great toes and the two heels of the feet - the interspace between the former two being one gōṇu (a span) and the distance between the latter two being four fingers. All his external and internal indriyas are to be subdued, his mind (attention) is to be rested on the top of the forehead, the eyes are to be fully opened, the hands are to

1. Sacred Books of the East, Vol. XLV, P. 164.

2. GP, 106: "kāyotsargavamboru parimata kālalelu
śarīradol-appa mamatvanas patlu-vidivudu"

3. Pārśvapadita's Pārśvanāthapurāṇa ed.
by Dattarasa Padita. The position of
the legs is described here as follows:

śṛṅga-maṅgaḷeḍe na
-lvoṛlōṛ-gaṇeṇaḍu-maṅgaḷa tēṇṇā
-gīṛe vṛjvāgataḍōḷa bera
-gīṛe taṇṇaya ni(lvu)lavu yōgisaṁtatavayōgaṇaṁ

- XV, 95.

For the concentration of the mind
and the disposal of the other parts
of the body see verse, 97.

hang naturally on either side of the ankles, the teeth are to be fixed one above the other in a line, according to this text.

The above explanation makes it very clear that the Kāyotsarga is normally used to mean an erect and motionless standing meditative attitude with arms naturally hanging on either side of the body; the two feet are to be separated by varying degrees of distance - the interspace between the two great toes being more than the space of the two heels. Apart from this position of the body, the other aspects like the concentration of the mind and the eyes, the position of the teeth, are common to all contemplating postures. In another Kannada work of early 13th century the position of the feet is described as "śaṇṇāpādaśīla". According to this work, the eyes are to be fixed on the tip of the nose and the hands are to hang on either sides of the body (ālambita-bhujayugalan). But the term Kāyotsarga does not occur there.¹ However, the Kāyotsarga-posture is an important contribution made by the Jainism to Indian iconography, and is confined to Jain images only.

THE PAṬYANKASANA: The Paṭyanka, Paṭyāṅka, Paṭnāsana and Yōgāsana are the different terms used for describing the sitting posture of the meditating Jina. Though this posture is common to all religions, it is the most popular, preferred and proscribed āsana for the Tīrthankaras in Jain literature. But according to a Jain work called Sattvasāraśāstra² only three Tīrthankaras - Adinath

1. Jaina's Anantaśūthapurāṇam ed. by
Srinivasachar and Nagaeswary Iyengar, I, 64
(P. 207).

2. JL, P. 136 (see, n. 4); cf., IAI, P. 181.

Sāntinātha and Mahāvīra are mentioned to have attained the Kēvala-jñāna, in this āsana. However, this is not always endorsed by other texts, nor is it rigidly reflected in the plastic representations.

Prescriptions of this āsana occur in a number of places in Mahāpurāṇa. According to these descriptions one has to select a flat, levelled, wide seat and sit on it. The legs are to be folded, with the left leg upon the right thigh and the right leg upon the left thigh. The left hand

1. In FP, Ādinātha is mentioned to have attained the Kēvala seated in the Paryāṅkāsa (II, 281.) and he is there called Padmaśiṭhāra (Ibid., XV, 133.) He is described as seated in the same posture in the Saṃvatsaraṇa XXIII, 112-113.) Sāntinātha is also mentioned to have attained the Kēvala in the same attitude (UP LXIII, 981; also see, 992). This explicit statement, interestingly enough, does not occur in the case of Mahāvīra (UP, LXXVI 304 onwards), though on another occasion he is described as seated in this āsana when Śrēṇikamahārāja meets him (Ibid., 1243 - 1244). On the other hand Pārśvanātha is described to have meditated in the Āyāṇa and taken the dikṣa in this āsana (JP, LXIII, 128 onwards,) but explicit statement regarding the Kāyotsarga posture when he attained the Kēvala is absent - Ibid., 128-147). But in a Kannada work of 13th century, Pārśvanāthapurāṇa, as seen above, he is described as standing though the word Kāyotsarga is not mentioned. In CP also the

(contd)

is to be placed on the left leg with palm upturned and upon the later the right hand is to be placed again with the palm being in the same position. The indriyas (senses) are to be subdued, but in this process the serenity of the face should not be affected; nor should it cause sweat, tiredness, distraction and fear. The eyes are to be neither fully opened nor fully closed; the breathing must be restrained; the teeth must be joined together in a line, and the attention must be concentrated either in the heart or in the forehead or in the head or over the naval or in the neck.¹

Parvāṅkāṣana is explicitly stated in regard to Ādinātha (CP (AP) P.57) and to Śāntinātha, (see CP, No. folio 107,) but in the case of Mahāvīra no such specification has been made (- Ibid., folios 166-167.)

1. PP, II, 61-64; also Vide., XXI, 60-63.
References to the Parvāṅkāṣana occur in Pi XX, 821; XXXIII, 112-113; UP, LXIII, 981 and 998; LXVI, 1244 etc.,

The same idea is reflected in the classical Jaina literature in Kannada. Pampa in Ādipurāṇa summarises the āṣana in the following verse:

Karaṇaganam-kurūṃgīre sanam-nasalalīre
lōchanāṅgal-u
-lī-aromugūḍ-imbuvettire karaḍvayapallava-
aṅkadōḷ mara
-līre tonu-nishprakaṇṇam-ire śantachaya-
śaṇaṅgi-tannōḷ-oṇ
-dīre paṇasaṁdud-aparanyōgige yōga-niyōga-bhavaṇaṁ

Some other non-Jaina texts also mention this āsana. For example, in the Buddhist sūtrās,¹ we come across the Paryāṅka and the vajra-paryāṅkāśana very frequently. Dr. Banerjee defines the Paryāṅkāśana as "a sitting posture in which both the legs are made to dangle down from whatever type of seat the figure sits on ..."² This description appears to be incorrect at least as far as the sitting posture of the Jaina images is concerned. As we have observed above, the Jaina texts leave us in no doubt in regard to the exact position of the legs and the hands of the sitting yōgi and they do not allow the Jainas to depart from these. But in actual practice, the sculptors seem to have depicted the Paryāṅkāśana in two different ways.³

A comparison of this verse with the other cited from Pārśvapaṇḍita's Pārśvanāthapurāṇa, makes it very clear that mental attitudes of the meditation are similar in both the attitudes. But here, the eyes are said to be half-closed and the position of the hands differs from that found in the Kāyotsarga attitude. In both cases, the mind (attention) is said to be concentrated on the upper part of the forehead. But the description given in another 10th century work in Kannada of Ranna's Aṣṭanāthapurāṇa-Tīlaka, (ed. by Devirappa and Javarogowda (VIII, P.142) perfectly agrees with the description given in HP.

1. Bhattacharya B., equates Uyānāśana with vajrasaśana and vajrasana - Vide., Buddhist Iconography, P.192.
2. Banerjee, op. cit., P. 272.
3. The difference occurs in the North Indian and South Indian images. These are pointed out in P.

Bhattacharya defines the Parvaṅkāśana as one in which "the legs are placed one upon the other with both the soles invisible."¹ The images of Sravana Belgola correspond to this description. In conclusion it may be said that Parvaṅkāśana is a form of Padmāsana and is probably the most convenient sitting posture proscribed for a yogi.

THE PARIVĀRADĒVATAS: While the Tīrthāṅkara images are canonically confined either to a sitting or to a standing posture, no such injunction seems to have restricted the Parivāradēvatas. The latter are said to have been borrowed from the Hinduism and amalgamated into the Jaina pantheon, but some of the individual characteristics which they had enjoyed earlier were left unaltered by the Jains. It is probably this factor that accounts for the liberties which they are allowed to enjoy. Moreover, the Parivāradēvatas were offered a subordinate position in the Jaina pantheon, and though they were given importance in course of time, they were never elevated to the status of a Jina. Among the liberties enjoyed by them, the following may be noted here:

(a) The Tīrthāṅkaras are allowed either to stand in the Kāyotsarga or sit in the Parvaṅkāśana; the Yakṣa-Yakṣhis are not found in the former attitude while they are frequently met with in the latter posture.

(b) The Tīrthāṅkaras are allowed to bear neither the attributes nor the mudrās in their hands; the Yakṣa-Yakṣhis are allowed to bear a number of attributes and mudrās.

1. Bhattacharya, loc. cit.

(c) The Digambara Jaina images are not allowed to wear either the garments or the ornaments; the Yaksha-Yakshis of this sect are invariably decked with an undergarment, a number of ornaments and a crown.

Let us now turn our attention to the āsanas and the mudrās adopted by these Parivāradēvatas:

THE ĀSANAŚ: The attendant gods and goddesses are found both in the sitting as well as the standing attitudes. Of the latter, the most popular are the Tribhāṅga and the Ṣaṣṭhāṅga attitudes. These images are not popularly found in the Atibhāṅga and they are never met in this form in the temples of Śravaṇa Belgola. Only some dauvārikas or the door-keepers are found in this posture on some of the door-jambs.

THE TRIBHĀṅGA: In the Tribhāṅga the body is held in the triple fixed pose, the bend being more conspicuous at the waist and at the neck. A.H. Tagore describes this posture as one in which "the central line passes through the left (or right) pupil, the middle of the chest, the left (or right) of the navel, down to the heels. The lower limbs from the hips to the feet, are displaced to the right (or left) of the figure, the trunk between the hips and neck, to the left (or right), while the head leans towards the right (or left)".¹ This posture is commonly found adopted by the Hindu, Jaina and Buddhist images, though in the first they appear to be more popularly met with than in others. Wherever the Yaksha-Yakshis are found standing in a miniature form on either side of their lord, they are invariably found in this posture. But some independent images are also

1. Tagore, A.H., "Some Notes on Indian Anatomy" (Pub: Indian Society of Oriental Arts) Pp. 11 ff. cited by Danerjee, op. cit., P. 267.

found in this posture at Śrāvana Belgola. The Yaksha in the sukhanāsi of Chandragupta Basti (Pl. 1, b) and some of the Yaksha-Yakshis on the outer wall of Sāntīśvara Basti at Jinanāthapura stand as examples to this.

THE SAMADHĀNCA: This is a standing posture which is in broad agreement with that of the Kāyotsarga. But in the Kāyotsarga the hands invariably hang down on either side of the body and this is not warranted in the Samadhañca. A.N. Tagore describes it as one denoting an equipoised body where "the right and the left of the figure are disposed symmetrically, the sūtra or the plumb line passing through the navel, from the crown of the head to the point midway between the heels."¹ Examples for this may be found in the sukhanāsi of Chandragupta Basti (Pl. 1, a) and on the outer wall of Sāntīśvara Basti at Jinanāthapura (Pl. xli, b) etc.,

Of the sitting postures, the popular ones are the (1) Paryāṅkāsana, (2) ardha-Paryāṅkāsana and (3) Sukhāsana.

THE PARYĀṆKĀSANA: This sitting attitude has been already described while examining the āsana of the Tīrthaṅkara and it needs no repetition here. Though the images of the demi-gods sitting in this posture are less commonly met with at Śrāvana Belgola, they are not completely unknown. The Yaksha in the sukhanāsi of Chandraprabha Basti (Pl. xlii, a), and the Yakshi in the sukhanāsi of Chandragupta Basti (Pl. xlix, b) stand as examples for this.

1. Ibid.

THE ARDHA-PARYAṆKĀSANA: The most popular mode of sitting adopted by the Yaksha-Yakshis is the ardhāsana or the ardha-Paryāṅkāsa. Quite a large number of images of the demi-gods are found seated in this posture in the busts of Śravaṇa Belgola. References to ardhāsana occur in Mahāpurāṇa and other Jaina works, but in all these it is found invariably adopted by the personalities other than those of the Tirthaṅkaras. Airāḍevī, the mother of Jātinātha, is mentioned to have seated in this posture while recounting her sixteen dreams to her husband, the king Viśvasēna.¹ This is true of Srīkāṇthe, the mother of Kunthunātha;² Nivādevī, the mother of Nēminātha;³ and Priyāṅkarinīdevī, the mother of Vardhamāna.⁴ The description of this āsana is vague and often conveys the meaning of a sitting posture of a person and also the pedestals on which he or she sits.⁵ None of the texts throws light on the exact nature of this attitude. Dr. Banerjee compares this āsana with the Lalitāsana or Lalitakhepa and says that in it "one leg, usually the left, is tucked upon the seat, while the right one dangles down along it".⁶ This, once again like his description of the

1. UP, LXIII, 904.

2. Ibid., LXIV, 18.

3. Ibid., LXX, 531.

4. Ibid., LXXVI, 259.

5. Karmapārya, a Kannada poet, describes the sitting posture of the mother of Nēminātha as "pravaḷa-pratipāḍuka-pratiśṭhita-jātapūra-paryāṅka" - Vide., Nēmināthapurāṇa, ed. by H. Vesha Ayyangar, VII, prose portion after v. 97.

6. Banerjee, op. cit., P. 272.

Parvaṅkāśana, appears to be unconvincing as regards the Jain images are concerned. S. S. Bhattacharya says that "the Ardhaparyāṅkāśana is half sitting on nase" where "one leg hangs angularly, the other remains folded."¹ More lucid and correct explanation of this āśana has been given by Benoytosh Bhattacharya. He says that the "Ardhaparyāṅkāśana also called Maharājāliṅga, is a particular āśana of sitting. Both the legs are on the same pedestal; one of the knee is raised while the other is bent in the usual position of a Buddha. This āśana should be distinguished from the Lalitāśana in which case one of the legs is pendent, while the other is bent in the usual position of a Buddha".²

The images of Yakshas-Yakshis seated in the ardha-Paryāṅkāśana abound in number. They could be practically set with in any of the bastis of Śravana Belgola. A careful observation of these images reveals minor differences in the degree of raising the knee or bending the leg. In some images both the legs are bent in the same degree and the soles face each other hardly separated by the intermediary space (Pl. xlix, c). In some other images, one of the legs is firmly planted on the pedestal and is bent angularly while the leg is horizontally placed on the pedestal (Pl. xlix, a). But these are only minor differences and were probably devised for a variety.

SUKHĀSANA OR LALITĀSANA: A sitting posture at ease is called Sukhāśana or Lalitāśana. In this posture one of legs is dangling down and the other is bent and placed horizontally as in the Padmāśana or Paryāṅkāśana. The only difference between this and the ardha-Paryāṅkāśana is that

1. JI, P. 187.

2. Bhattacharya, B., op. cit., P. 189.

in the latter either both the legs are bent or one of them is bent at a certain degree but none of them is suspended from the pedestal; while in the former, one of the legs is invariably horizontally tucked on the pedestal and the other is invariably hung down or stretched down angularly. There appears to be no restriction as regards the way in which the leg is to be hung down. Quite often we find in the images the right or the left leg dangling down at various degrees. In the puṣṭanāci image of Āmbikā in Chandraprabha Basti, the left leg is hung down and the foot is planted on the lion which is her vahana (Pl. xlv, b). In one of the images of Chakrēśvarī found on the outer wall of Śāntīśvara Basti at Jīnanāthapura, the right leg is hung down and the foot is planted on the pedestal found below (Pl. xli, a). In the sukhanāci image of Akkanna Basti (Pl. xlvii and Pl. xlviii), in the Yakshi image found in the suttālaya of Gemaṭa on Vindhyaḡiri (Pl. xlii), in some other images on the outer wall of Śāntīśvara Basti at Jīnanāthapura (Pl. xl, a; b) and in the puṣṭanāci image of Śāśana Basti (Pl. xlv, c), we find different varieties of this posture.

Unlike the Tīrthaṅkaras, the Yakṣas and the Yakṣis are endowed with a number of arms in which they bear either the attributes or the mudrās. A study of these mudrās is indispensable, for the identification of these images mainly depends upon it.

THE MUDRĀS: The mudrās¹ are the hand gestures in

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1. The mudrās are widely studied by, and, fairly familiarised to the students of Indian iconography. A recent sketch study made by Dr. Shivaramamurti (South Indian Bronzes, Pp. 80 ff) is probably

(Contd)

which the positions of the palm and the fingers symbolically convey certain messages. These could be distinguished from the hastā wherein the entire hand, disposed as in a fixed posture, denotes a symbolic meaning. Though the Hindu and the Buddhist texts enumerate a variety of mudrās and hastās, the Jaina Pratishthā texts casually record some of them while describing the attendant deities.

The most popular mudrās are the Varada and Abhaya postures. In the former, the palm of the hand is turned outwards and the fingers are pointed down; it is meant to confer a boon on the devotee. In the latter, the palm is also turned outwards, but the fingers are pointed upwards; it is meant to offer protection to the devotee. We come across these two mudrās in almost all images of Vatshakuladevī at Sravana Belgola.

Another popular hand gesture is the añjali mudrā. This posture comes under samyatā-hastā wherein the two hands come together and indicate either a salutation or supplication.

the briefest and the best in this series. Elaborate descriptions of these are found in Rao's Elements of Hin-lu Iconography, Vol. II and Dr. Banerjee's op. cit., (Pp. 246 ff) etc. The present study is intended to show that there are no fundamental differences between the non-Jains and the Jaina iconographic conceptions.

1. Banerjee, op. cit., P. 246.
2. Sivaramurti, loc. cit.

The most popular way of representing it is by joining together the two palms and placing them either on or near the chest. We come across this posture in one of the images attending on Ambikā (Pl. xlii) in the suttālaya of Gaurāṭa on Vindhyaḡiri.¹ But in no other way the subordinate deities are found worshipping their lords - here, the two hands are held up vertically over the shoulder with the palm looking each other or upwards and the fingers of the two hands pointed upwards or side ways. Though an exact description of this posture is not met with in the texts, it is definitely indicative of a mode of worship. We meet this posture in the miniature Yakshi image (Pl. xxvii, c) of Lupāravanātha² and in the lāñchhana of the 15th Tīrthaṅkara (Pl. liv, fig. XV) in Bhaṇḡāri Easti.

One another form of hand gesture usually not met with in the Jaina images, but found in one of the images of Śravaṇa Jolḡola, is the Katakamukha or siṃhakarana - mudrā. References to the Kataka-hasta abound in the Kannada works of the Digambara tradition,³ and in the Tantric works of the Hindus.⁴ In this posture the "tips of the finger are loosely applied to the thumb so as to form a ring or ... to resemble a lion's ear."⁵ It could also be described as an hand pose intended to hold an object, but without any object.

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1. No. 1 - App. II.
 2. No. 7 - App. III. To confirm that it is a mode of worship, consult the Jaina-Kāñchi No. No. 1 - TAT, p. 200.
 3. Burgess, JA, XXXII, (1903), pp. 459 ff and Pls. 1 to iv.
 4. Rao, T.A.C., op. cit., p.
 5. Ibid., p.

We have only one example for this in the Yakshi image (Pl. xlix, b) found in the sukhanāsi of Chandragupta Basti on Chandragiri.

One other hand¹ pose met with in the images of Śravana Belgola (Pl. xxxii, b) is the Chinnudra.² In this the thumb and the forefinger are joined in a circular form while the other fingers are kept open and the palm is turned outwardly. The images with this mudrā are not very many, but they are not unknown, in Śravana Belgola.

THE HASTAS: Among the hastas, mention may be made of the Karttāri, Gūchi, Lamba and Svarga hastas. In the Karttāri, the two fingers, the index and the middle, are raised upwards in the V-form and they resemble the scissors. Quite often this mudrā is adopted for supporting an attribute, especially a chakrā. For the Gūchi, the index finger is pointed down or up and the rest are folded up. The Lamba and the Svarga hastas normally go together - the former is indicated by a graceful swing of a hand across or by the side of the body (as in Hōla), the latter is indicated by a delicately raising up an hand and holding it near the ear with the palm turned back. The Karttāri³ (Pl. xxviii, a; xl, b) and the Gūchi hastas³ (Pl. xxvii, a) are found in the subordinate deities, but not the Lamba and the Svarga hastas. The latter two are met with in the images of dancing Indra found on the navarāga doorway of Rāṇadāri Basti (Pl. xviii, b) and on the lintel of a Śōṇa found on the step way on Vindhyagiri.

1. No. 32 - App. II.

2. No. 17 - App. II ; No. 60 - App. IV.

3. No. 13 - App. II.

THE ATTRIBUTES: Besides the mudrās and the hastas, the subordinate deities are invariably found carrying a number of attributes in their hands. These attributes differ from image to image and, quite often, from hand to hand, and they are supposed to carry a certain symbolic meaning or a message of duty with them. The same attributes are held by different deities but in different hands. The position of every one of these attributes is important to the student of Jaina iconography as the identification of the image depends upon it. Some of these attributes (Pl. li and lii) are: paṅkha, triśūla, vajra, khadga, śaṅkha, śikha, bāṇa, maṇḍala, daṇḍa, halavudha, phala, padma, khṛtaka, śaṭa, pāśa, chakra, kalasa, akṣamaṇḍalā etc. The mode of representing these attributes differs from one school of sculpture to another,¹ and the variety found in Sravana Belgola are mainly of the Hoysala school.

THE LĀŪCHHANAS: Nudity being the common feature in the Digambara Jaina images and the āsanas being reduced to either parvāṅka or kāyotsarga, it would have been practically impossible to distinguish the different Tīrthāṅkara images one from the other, had there not been the distinct cognizances for each one of them. These cognizances or the lāṅchhanas of the Tīrthāṅkaras and the attributes held by the attendant deities or the parivāradēvatas and some other characteristic marks or attributes alone help us to identify the Jaina images now.

All the Twenty-four Tīrthāṅkara images carry their individual lāṅchhanas. The references to these lāṅchhanas

1. Sivaramamurti, op. cit., Pp. 35 ff.

occur in the Jaina work Kalpasūtra, composed in about 300 B.C.¹ But in actual representation these were not adopted till the Gupta period. And as far as the available datum is concerned, the lāñchhana is supposed to have made its first appearance on the pedestal of the image of Tēminātha of Vaibhāra hill at Rājgir.² Though image worship in Jainism could be traced back to the Mauryan period with certainty,³ neither here nor in the Kshātrapa and the Kushāna images the lāñchhanas are represented on their pedestals. But these pedestals quite often contain the "devotional scenes of dharmachakra usually placed with its rim to the front of the pillar". In such instances, the "Tīrthānkaras were recognised with the help of inscriptions on pedestals giving their names",⁴

Such a history is yet to be traced in regard to the Jaina images of South India and at present we are not in a position to state anything about the earliest image of the Tīrthānkara appearing with his lāñchhana. As far as the images

1. JL, P. 40.
2. Chanda, Ramprasad, ASIAR, (1925-6), Pp. 125 ff; Shah, Studies, P. 14, fig. 18.
3. A Mauryan torso was discovered by Jayaswal at Lohānpur - Vide., "Jaina Images of Mauryan Period", JORS, Vol. XXIII, (March, 1937). Also Vide., JORS, XXVI, no.2, P. 120 ff., for another image of this period. Shah while discussing a Parśvanatha image of Prince of Wales Museum, Bombay (in JL No.3, Pp. 63-65), says that it resembles the Lohānpur image.
4. Shah, Studies, Pp. 9-13.

of Kravana Belgola are concerned, though the inscriptions go back to about 600 A.D. and the monuments to about 9th century A.D., the lāñchhanas do not appear on the pedestal of any of these till we come to the 15th century. However, other characteristic features, such as the snake-hoods on Supārva and Pārva etc., appear here as elsewhere from the earliest times. In short, in none of the Chandragiri images do we come across the lāñchhanas. The well-known Digambara Jaina texts like Mahāpurāṇa in Sanskrit and Chāyādarāyaṇapurāṇa in Kannada, which narrate the life of the twenty-four Tīrthaṅkaras, do not mention the lāñchhanas of the various Tīrthaṅkaras. We come across a list of these lāñchhanas in a 13th century work in Karnatak.¹

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1. In MP these details are not listed, nor any reference has been made to the Sāsanadēvatas of the Tīrthaṅkaras. Only in regard to Adinatha, the vrishabha-dēvata is mentioned in PP, I, 18 "vrishabhas-vrishabhadhvajas-prasaṁsi". In CP also these details regarding the lāñchhanas and the attendant dēvatas do not occur. But it does not mean that they were completely unknown to the Jains of Karnatak. Pampa in Ādipurāṇa (901 A.D.) gives a full details about the Parivradēvatas of the first Tīrthaṅkara. This is the first explicit reference as far as the Kannada works are concerned. In another work, (JT of Maghanandya-charya of 1209, Pp. 12 ff.) a complete list of the lāñchhanas and the names of the attendant gods are given. This was first written in Sanskrit and latter in the Kannada language with a tīkṣ (commentary) attached to it.

The lāṇchhanas of the Tīrthāṅkaras of the two sects broadly agree with each other, but they differ in some instances. The Śvētāmbara list is provided in Hemachandra's Triśaṭīśāṅkūpuruṣaśāstrī.¹ In the Digambara texts, Pratīkṣa-Ṭīkṣa and Pravachana-Śārōdḍhara categorical lists of the lāṇchhanas are given.² The Jātrāsārvasaṅgachhara Pīṭh of Mahanandyaśāharya, which is now generally followed in aravani Belgola, lists the same lāṇchhanas but with one

1. Holan, M. Johnson., op. cit., pl. II, P. 528.

2. Pr. by Mahachandrayāharya (ed., with Marathi tr. Cholaṅkur.) Vide., I, 243, p. 581.

ḍaṇḍ/ḡajēśvaṇ kapiḥ kēkaḥ kamalaṁ swastikaḥ śaśī
śakaraḥ śrīḍṇaś ḡajadeḥ mahishaḥ kōla śēḡikau
vajraḥ śrīḡajashṭagarakḥ kalasaḥ kūrma utpalaḥ
śaśikō nāḡadhipaḥ śiśho lāṇchhananyarbatan kramāt

Pr., Pravachana Śārōdḍhara,
 cited by Bhattacharya in
Jl., P. 49. In Asadhara's
Pr. the lāṇchhanas of the
Tīrthāṅkaras are given
 indirectly while describing
Yaksha - Yakshis - Vide.,
 pp. 66 ff.

difference in regard to Aranatha.¹ Though these lāñchānas are broadly found in the sculptures of Śravaṇa Belgola certain variations occur here and there. These will be pointed out while studying the iconographic features of the Tīrthankaras.

In conclusion, let us note the following characteristics found in the images of Śravaṇa Belgola:

- (1) Remarking on the material used for preparing the images of Tīrthankaras in South-India, I.H. Ramachandran pointed out that marble was rarely used here and on the other hand "ordinary granite is more often selected for image-making than polished stone or any other material, it being maintained that the colossal statues at Śravaṇa Belgola, Kārkāl and Yēnur which are hewn out of rocks justify the selection".² This remark of the

1. ST, P. 12. The list is as follows:

1. vrishabha 2. gaja 3. purasa 4. kapi
5. chakravāka 6. kanala 7. svastika
8. chandra 9. karizakara 10. kalpavriksha
11. bhērunda 12. mahisha 13. pākara 14. kalūka
15. vajra 16. hariṇa 17. māsha 18. nandreyarta
19. kalasa 20. kūrma 21. Indīvara 22. śankha
23. urasa, and 24. śipha.

2. PAT, P. 191.

learned scholar is, however, not borne out by the images of Śravaṇa Belgola. There is a definite preference for polished stone - what is known as pot-stone over granite. Though the colossal statue of Gomrta, the images of Bāhubali and Bharata on either side of Akhaṇḍabāgilu, the so-called Siddha in Siddhara Basti, the images of the Tirthankara and his attendants in Gharmanṇa Basti are worked out of granite stone, hundreds of images found in this area are prepared out of pot-stone.

(ii) As pointed out already, the lāṅghana do not appear in any of the early images of Śravaṇa Belgola. We come across them for the first time in the images of Bhaṇḍāri Basti and in the images enshrined in the guttalaya of Gomrta. From 12th century onwards these lāṅghana are usually found on the pedestals of the images, though exceptions to this are also found. These cognisances are incised on the pīṭha of the Tirthankara and not sculptured as done elsewhere.

(iii) Another characteristic mark the svastika symbol on the chest does not occur in any of the images of Śravaṇa Belgola. The dharmachakra symbol, mostly found on the images of North India, is universally absent here. Equally absent are the various trees under which the different Tirthankaras attained the Kāvāla-jñāna.

(iv) The śaṭh-vaṇḍana, nakṣatra, the dream-themes and other characteristics which occasionally make their appearances elsewhere are also absent in the images of Śravaṇa Belgola.

(v) In the actual representation of the āsana, the images of Śravaṇa Belgola exhibit a perfect uniformity. In the Kāvatsarga attitude, the hands never touch the ankles

though occasionally a wheel-like symbol is inserted in the interspace found between the finger and the thigh; nor the thumb finger touches the other fingers. Regarding the position of the feet the interspace found between the great toes is almost similar compared with the interspace found between the two heels. Here the injunctions of the majority of the texts are over-looked and the samapada-posture, as stated in some texts, seems to have been adopted.

(vi) The Parvankāsana posture represented by the South Indian sculptors is slightly different from those of North India. In Mathura, Akōṭa and other places the position of the legs of the seated Īrthanakara is remarkably alike. Here, the right foot is drawn upon the thigh of the left leg, and the left foot is drawn upon the thigh of the right foot. In this position the legs become interlocked with the feet placed heel to heel and the hands being kept in between the heels.¹ But in almost all the images in

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1. Right from the beginning the posture is found represented in this manner in North Indian Jain images. For Mathura images - Vide., V.A.Smith, pp. cit., Pls. XU to XCVI; in Akōṭa, with only one exception (Pl. 50.b.) all images are found in this posture - Vide., Shah, Akōṭa and also Studies, for the images of North India in general and particularly Pls. VII; XI, fig. 26-27; Pl. XIV, fig. 37; Pl. XVI, fig. 42; Pl. XXV, fig. 65; Pl. XXVII, fig. 73-75 etc., See also II, Pl. I, IV, V, VII, XXI etc.,

the South, and all the images of Śrāvana Belgola (excepting the marble images of modern period), the position of the legs, interestingly enough, varies. Here, the right foot is never drawn upon the thigh of the left foot, the legs are not interlocked and the hands are placed invariably on the left leg. Actually the right leg is horizontally bent, and over that the left leg is kept similarly.¹

(vii) As found in the images throughout India, Supārva-nātha and Pāravanātha images have the snake-canopies over their heads. The hoods of the canopy are five in the former whereas they are seven in the latter. But in these images

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1. This variety of Varvaṅkāśana is not only found in the images of Śrāvana Belgola, but throughout South India. For Kulaguralai - Vide., Shah op. cit., Pl. XXVII, fig. 72; for Jaina-Kaṇṇahī, - Vide., SAI, Pl. III, 2. In Karnataka also this posture is found in almost all images - see for Malkhēḍ and Varvaṅpār, Desai, P.B., Jainism in South India, Pl. 4; for Lakkundi - Vide., Cousens, CA, Pl. LXIII; for Varuṇa, MAR 1940, Pl. II; for Karur, MAR 1945, Pl. VIII. 3 (p.45) for Chikka-Kanasege, MAR 1936, Pl. IV. Excepting for some marble images of modern times, this is rigidly followed in the images of this place.

normally over the snake canopy comes an umbrella of single tier with a kalasa upon it. This umbrella is usually found in three tiers in other images and it is called sukkeda or chhatra-graya. In a majority of the images the prabāvali or the parikara is found at the back of the Tirthankara these are larger, and more skilfully and elaborately worked out when the image is found in the Parvāṭīnaga but they are smaller and simpler when the image is represented in the Kāvotsarga. In the former, the parikara is as wide as the wall of the garbhagriha itself. It is the most ornate piece of the entire group and is elaborately worked out with convolutions, scrolls and other designs. Often the miniature Yakshas are found in a multiple, articulate postures holding various musical instruments. The crowning motif of the parikara is invariably a Kirtimukha. Behind the back-cushion of the Tirthankara are usually found the Chūri-bearers. They are elaborately dressed with a number of ornaments, an undergarment and a rukuta etc., and stand in contrast to the simple, naked figure of the Tirthankara. These Chauri-bearers with whisks in their hands are normally found absent when the Tirthankara is found in the Kāvotsarga attitude.¹ The latter images are accompanied by the Parivāradōvatas.

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1. The ganadharas with chauris are invariably dressed with a number of ornaments, undergarment and an ornate rukuta. It is incorrect to argue that as the attendants on the Digambara-Jina images they should also be represented without dress - Vide., JL, P. 42.

(viii) Some remarks may be made on the physiognomy of the Sravann Belgola images. Here the images could be divided into the Pre-Hoyasala and the Hoyasala. (The Post-Hoyasala images are very few and they lack uniform characteristics)¹. The curly hairs are common to both groups - but exceptions are also found.² The curls are not invariably moulded in the śaṅkhināvrata style - they are often found curling on either side. These curls are beautifully worked out in the Pre-Hoyasala images, but in the Hoyasala images they are like a hive of bees. As for the lines on the neck, they are not always three but five or more. Out these types of images vary in workmanship and facial features. The Hoyasala images have thick temples and chine and the trivali marks are not very found.

(ix) The mode of representing more than one image in a single panel is not popularly found at Sravann Belgola. The Tri-Tīrthaka and Pañcha-Tīrthaka groups are absent. Even Chaturvīṇśati-Tīrthakara panels are come across only in the later period i.e., in the Post-Hoyasala period. However, there are some exceptions to this. In the tower of Akasa Basti, (Pl. xvi, b) the projected portion of the śikhara contains a large panel with the Tri-Tīrthaka images along with the attendants. But even here all the three images are not finished in one stone. There is a Chaturvīṇśati-Tīrthakara basti on Vināyagiri, to the north-west of Odagal Basti. It enshrines a panel of twenty-four Tīrthakaras. But Pañcha-Tīrthaka images are not at all found in any of the bastis of this town.

1. The Post-Hoyasala images are not many, and the available few lack the fundamental or uniform characteristics.

2. For example, Śāntīśvara in Śāntīśvara Basti on Chandragiri does not possess the curly hairs.

(x) The early images have no lāichhānas, no attendants and they do not even contain the inscriptions.

The identification of these images is almost impossible and the local names given to them are not always reliable. But, strangely enough, even the inscriptions and the lāichhānas found in some of the later images are not dependable.

Certain amusing mistakes have been committed by the original sculptors and the scribes. These will be pointed out at the appropriate places.

CHAPTER -- IX

**The Iconography of the
Tirthankaras**

I. Ādinātha.

Ādinātha is the first of the twentyfour Tīrthānkaras. He is also called Vṛishabhanātha.¹ There is plenty of literature which throws light on the details of the life of this Tīrthānkara. Of the Digambara works, Pūrvapurāṇa of Jinabāhārī is the most important ~~work~~. This 9th century work largely inspired the vernacular literature of South India. In Karnataka, Pampa composed Ādipurāṇa in Kannada within half a century after Jinabāhārī;² Chāvūṇḍarāya composed Trigāṇṭhikā-kapurushacharite (now popularly called Chāvūṇḍarāyapurāṇa) in the latter part of the tenth century.³ Besides these, Hastimalla also wrote

1. Bharata praises him as hiranya-garbha, Vṛishabha, sarvagatha etc., - RP, XLIV, 69-71.

In IV, 116, he is described as:

Vṛishadvajō-Vṛishadvāsō-Vṛishakētur-

Vṛishayudhan

Vṛishō-Vṛishapatirbharta-Vṛishabhānkō-

Vṛishōdbhavah

2. RP, by Pampa. ed. by K.G. Kundanagar, and A.P. Chaugale.
3. The Purāṇa, supposed to have been composed by Chāvūṇḍarāya, is popularly called after the author. It is regarded as the earliest prose work in Kannada (978 A.D.). Though

(contd)

Pūrvapurāṇa in Kannada in the 13th century.¹ His life is briefly dealt with in another 13th century work compiled by Māghaṇḍyācārya.²

Vṛishabhanātha was the son of Nābhīrāja and Mārudevi, the king and queen of Ayōdhya.³ He was called Vṛishabha as the bull was the first object that was seen by Mārudevi in her dream, and in this form he is said to have entered into her face.⁴ Certain factors led Vṛishabha to renounce his worldly life and his kingdom and take the dīksha. He contemplated in the garden of Sakataka, under

some place Vaddārādhana earlier to it, the date of Vaddārādhana is still a matter of controversy. But unfortunately the work of Chāvanḍarāya is not fully published till now. Only Ādipurāṇa was brought to light (Bangalore, 1928) and some parts were later published in the pages of Kannada Sāhitya Parichat Patrike etc. We have used in the present study the published section of Ādipurāṇa and for the rest a Ms. found in the Kannada Research Institute, Dharwar.

1. Pūrvapurāṇa. ed. by K.G.Kundanagar.
2. ST.
3. OP (AP), p.49; Of., pp. XII, 67.
4. See Nābhīrāja's explanation in pp. XII, 155-161.

2/y a nāgrōda-tree, seated in the Parvaṅkāśana,¹ and attained the Kēvala. He is described in the texts as of 800 bows high, as having golden colour and as one who lived for 64 lakh pūrvas.

There is very little that is of iconographic value in this traditional version. The colour and the Kēvala-tree are of some importance, but in Śrāvana Belgola we come across only stone images without the Kēvala-tree. Thus the lāñchhana of the Tirthankara remains the only guiding factor for the identification of these images. But in regard to Adinatha, besides the bull-lāñchhana, (Pl. lili, fig. I) there is one another mark which helps us to identify his images i.e., the ringlets of hair on his shoulders. It is not exactly known why Adinatha is alone represented with the ringlets of hair on the shoulder.²

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1. CP (AP), P. 57; CP., PP. XX, 263-220.
 2. Sankalia H.D. (based on a note by Chimanlal Goculdas in Jaina Satya Prakash, (Gujarati), Aug-Sept. 1938, P. 151) mentions the following tradition: Adinatha "before taking the āiksha (Jaina sacrament) was removing his beard, moustache and hair on the head in four 'handfuls' (mutilōṇa). When he was taking out the hair on the back of the head with the 'fifth handful' he was requested by Indra to desist from doing so. Thus a few hairs were left on the head of Ādinātha, which are found portrayed on a few images from Mathura and elsewhere". The Archaeology of Gujarat (including Kathiawar), PP. 166-7. In PP (contd.)

A number of images of Ādinātha are found at Sravana Belgola. Some of them are in the Paryāṅkāśana, while the others are in the Kāvotsarga. Let us examine them in some detail:

(1) ĀDINĀTHA IN THE PARYĀṆKĀŚANA: The images found in the garbhagriha of Kattale Basti, Śāsana Basti, Braḍulakṣṭe Basti, (Pl. XLIII, b) and in the central cell of Odagal Basti could be identified as those of Ādinātha on the basis of the ringlet of hairs found on the shoulder. Here, neither the lāñchhanas are engraved on the pīthas nor the attendant deities are represented on either side of the Tīrthankaras. In the first three temples, independent Yakṣa-Yakṣi images are found in the respective sukhanāsīs, but they do not help us to identify the main deities.¹ Each one of the Tīrthankaras is seated on an elevated śiṅha-pīṭha with an attractive back-seat and a back-cushion. The pīṭha is divided into five vertical rows and arranged in an indented-square pattern. The sculptures of lions are found on the upper row of this pedestal. Behind the throne stand the two Chauri-bearers each on either side of the back seat. They are elaborately dressed with a kirīṭa, kundala, vaśāṅgavāṭa, udaraśāṅkha, katiūtra, channavāṭa etc. They carry in their hands a chauri and a phala. Over the image of the Tīrthankara is an ornate mukhoda² and over that comes the crowning

the hairs on the head of Ādinātha are compared to the smoke emanating from the burning of Karma, I, 8.

1. Perspective of the enshrined image and attendant deities in the sukhanāsī are invariably the same i.e., Sarvāṅna and Āmbikā.
2. It is supposed to proclaim that he (the Tīrthankara) is the lord of the three worlds (Pr, XXVII, 142) or indicate triratnas (UP, LIV, 239).

member of the parikara, the Kīrtimukha. The rest of the portion of the parikara normally contains scroll designs and convolutions the latter containing the miniature images of Yakshas in them. Among other sculptures found on this Parikara, are the Yālis and the lions.

(2) ĀDINĀTHA IN THE KĀYOTSARGA: There are at least six images of Ādinātha standing in the Kāyotsarga-attitude. Three of them are found in the suttilaya of Gommatā (Pl. xxii, c and d) on Vinchhyagiri,¹ another (Pl. xxii, c) in the garbhagriha of Bhandāri Basti,² and the rest are found on the outer walls of the Sāntīvara Basti at Jinanāthapura.³ All these images are accompanied by their attendants. Here also the pedestals bear the sculptures of the lions.⁴ But unlike the images found on Chandragiri, they possess the lāñchhana. Except on the pitha of the image of Bhandāri Basti (where it is erased) the rest contain the inclined figures of a bull.

1. Nos. 5, 15 and 27 - App. No. II.

2. No. 1.- App. III.

3. Nos. 20 and 60 - App. IV.

4. The siñh-pitha is common to all Tīrthaṅkaras. Jināsena says that the lions were bearing the thrones as if to wipe out the guilt which they had accumulated since long by their cruelty. - Jr. LIV, 235.

II. Ajitanātha

Ajitanātha is the second Tīrtanāth of the twentyfour. According to the Jaina tradition he was born to Jitasatru and Vijayasēnā-mahādēvi, the king and queen of Ayodhya. Ajita is described in the texts as of hira-rāga (golden colour), as of four hundred and fifty bows high and as one who lived for seventy-two lakh pūrvas.¹ He is stated to have attained the Kēvala-jñāna in the Kāretasana attitude under a Saptarashmī in the Jahātuku-rana.² The parents of Ajita, his elephant-lāṇhena, his attendant devatas are mentioned by Ranna, a Kannada poet, in his work.³

1. OP (No.), 47-48.

2. UP, IIXC, 33.

3. Ajitanāthapurāṇatīlaka, IX, 3 (P. 148).

The verse reads:

Janakaṃ śrī-Jitasatru tāi-Vijayasēnādēvi

sandirā-Ayē

dhya nijamāyada rajadhāni mahijam

saptarashmīdānti-lā

ānandam kōhinītāre-Yakshī tanagā-Yakha-

Mahayakhanam

binagaṃ sand-Ajitan-jitāri padadam

sannēdādōl mukhyaṃ

There are three images of this Tīrthāṅkara at Śravana Belgola and all these are found in the Kāroṭasana-attitude. Two of them (Pl. xxi, e and f) are found in the suttālaya of Gomāṭa,¹ and another (Pl. xxi, b), in the garbhagriha of Bhaṇḍāri Basti.² All of them have been accompanied by two attendants. The elephant-lāñchhana (Pl. liii, fig. II) is clearly engraved on the pīṭha of the image found at the Bhaṇḍāri Basti. Being second Tīrthāṅkara it is installed to the left of Vṛishabhānātha. But this order is not maintained in the suttālaya of Gomāṭa. The image no. 7, here, possesses the same lāñchhana. The weapons held by the attendants correspond to the weapons held by their counter-part found at Bhaṇḍāri Basti.³

Another image of the suttālaya could also be identified as that of Ajitanātha, though the lāñchhana engraved on the pedestal is now erased. Here also the weapons held by the attendants agree fully with image no. 7 of this place. On the strength of this evidence the elephant-lāñchhana could be restored on its pīṭha. Moreover, an

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1. No. 7 and 35 - App. II.
 2. No. 2 - App. III.
 3. Here, instead of the śaṅkha in one of the hands of Yakshi there is a phala in the Bhaṇḍāri Basti image. But the śaṅkha is permitted by the texts to the Rohiṇī Yakshi.

inscription engraved on the pedestal of this image (Pl. xlii, f) says that this image of "Ajitaabhattāraka" was caused to be made by Bhānudev-heggade, the lay-disciple of Bālachandra.¹ A mistaken attribution of this inscription to image no. 35 of this place led the earlier scholars to identify the image under observation as that of Pushpadanta.² This mistake may be corrected here.

III. Sambhavanātha.

According to the Jaina texts, Sambhava was born to Dridharāja and Suchēnāmshādēvī, the king and queen of Sravastīpura. He is described as of golden colour, of 400 bows high and as one who lived for 60 lakh purvas.³ Regarding the tree under which he attained the Kēvala-jñāna the texts offer different versions. Uttarapurāṇa mentions a pālātary (shorea-robusta),⁴ while Chevundarayapurāṇa mentions a tāladruma (palayr tree).⁵ Another Kannada

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1. EO II, SB 198.
 2. EO II, Introduction, P. 20.
 3. OP, (Ms.), 50; UP, IL, 14, 15, 27 & 33.
 4. UP, IL, 40.
 5. OP (Ms.), 50.

work, Sāstrasārasamuchchaya-tīku, agreeing with Uttarapurāṇa, mentions of sālmālī-vṛikha.¹ The texts, however, do not specify the meditative posture adopted by Sambhava for attaining the Kōvala-jñāna.²

Among the elements that help one to identify the images of Sambhava are the cognizance of a horse (Pl. 111, fig. III) and his attendants, Trimukha Yaksha and Duritāri Yakshi.³

Though the images and temples of Sambhava are said to be less rarely found elsewhere, three images of him have been found at Śravaṇa Belgola. One of them is at Bhaṇḍāri Basti and the other two are in the guttālāya of Gomṛṣṭa on Vindhyaḡiri. All the three images are in the Kāyotsarga attitude and they stand under the mukhodes, attended on either side by their Parivāradēvatas.

1. SR, P. 14; Shah mentions the ayārōḍa under the Digambara tradition and includes the Sōla under the Svētāmbara tradition - Vide., "Parents of the Tīrthāṅkaras" BPMWI, no. 5 (1935-37), P. 32.

2. Though there is no rigid specification, the tradition attributes the Kāyotsarga attitude to him.

3. SR, P. 14; CT, P. 98.

1. The image in the Bhandāri Masti (Pl. xxiii, e) originally possessed the horse lāñchhana on the pītha, but it is now erased.¹ It is not only placed third in the line of twenty-four Tirthankaras, but it wears the number '3' at the back. Two of the weapons of the Yaksha Tumbura differ from the other two images, but all the attributes of the Yakshi agree with her counter parts. On the basis of this, we can restore the horse-lāñchhana on the pedestal and identify the image under observation as that of Saṃbhava.

2. An image placed in the suttālaya of Gomata (Pl. xxiii, a) reveals us the required iconographic details.² The horse-lāñchhana is engraved on its pedestal and his attendants hold the weapons which are in broad agreement with the weapons held by their counter parts found in other images of the place.

3. There is another image in the suttālaya which could be identified as that of Saṃbhava.³ This image originally possessed the lāñchhana, but, it is now effaced. An inscription is engraved on the pedestal.⁴ There are two interesting things connected with this image. This inscription has been wrongly assigned to image no. 38 by

1. No. 3 - App. III.
2. No. 12 - App. II.
3. No. 36 - App. II.
4. 30 II, 38 198.

the scholars which led them to identify the image under observation as that of Śāntinātha.¹ But more interesting error seems to have been committed by the scribe himself. The inscription says that this image of Mallibhattāraka was caused to be made by Mahadeva Setti, the lay-disciple of Rājachandradeva. According to this, the image ought to be that of Mallinātha. But it is actually an image of Jambhava. This is proved by the perfect agreement of the attributes held by the attendant deities with No.2 examined above. Moreover the iconographic details found in this image do not agree with any of the images of Mallinātha of this place.

The above example clearly points out that even the lāñchhanas and the inscriptions are not always dependable. These are to be ^{carefully} ~~viewed~~ along with other well-known evidences before coming to a conclusion. This mistake might have been committed by the scribe as he was engraving on a number of images at the same time. This inscription should have been actually engraved on the previous image (No. 37) which is that of Mallinātha and whose pedestal is empty.

IV. Abhinandana

Abhinandana was born to king Jvayāmbara² and queen Siddhārtha-mahādevī in Ayōdhya. He is described as of golden colour, of 350 bows high and as one who lived for 50 lakh

1. Ibid., Introduction, P.23.

2. JP. (A.), 51. Minor variations occur in the texts. UP mentions of Jvayāmbara I, 16; ST mentions of Jambhar, P.14; the latter name also occurs in the CT, P. 103.

pūrvag. His Kēvala-tree is differently named by different Digambara texts such as sarīa,¹ homa,² sanashmajamūle³ and priyāngu.⁴

All texts attribute the ape-lāñchhana to the fourth Tīrthānkara. His attendant deities are called Yakshēśvara and Vajrasrīnkhalo.

Though the bastis built for Abhinandana are less known, his images are not scarce in India. We have come across three images of him at Śrāvastī Jalgola. All of them are in the Kāyotsarga attitude and stand under the mukhades. They are all flanked by the attendants and they belong to the 12th century.

1. One of the images (Pl. xxiii, d) is found in Bhondūri Basti.⁵ The ape-lāñchhana is engraved on the pītha of this image. An interesting feature of this lanchnana is (Pl. liii, fig. IV) that the ape carries a shield in the left hand and a sword in the right. This is probably done in imitation of Yakshēśvarī who carries these attributes in her hands. The image of the Tīrthānkara is about 3'-0½".⁶

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1. ST, P. 11.
 2. GP, (Ms.), 51.
 3. UP, I, 55.
 4. TAT, Pp. 192-3. This tree is grouped under the Svatanbara tradition by Shah, loc. cit.
 5. No. 4 - APP. III.
 6. This height of the image includes the pītha and the Prabhāvali. Unless otherwise stated, the measurement given here is that of the height of the image.

2. Another image of Abhinandana (Pl. xxviii, a) is found in the suttalaya of Gomata on Vindhya¹. The apo makes its appearance on the right of this image - but it (Pl. lili, a - fig. XIII a) does not bear any attributes in its hands. The weapons of Yakona-Yakshi broadly agree with the weapons held by their counterpart found in Bhadari Basti.² The image under observation is about 3'-10" high, and it belongs to the latter part of the 12th century.

3. Another image of Abhinandana (Pl. xxviii, b) found in the suttalaya of Gomata on Vindhya³, bears an inscription. According to the inscription ~~Abhinandana~~, the lay-disciple of Kalyāṇachandradeva, caused the image of Abhinandana to be made.⁴ The image seems to have been installed in about 1200 A.D.

V. Sumatinātha


Sumatinātha was born to King Megharatha and queen

1. No. 17 - App. II.
2. The minor differences are indicated in the next Chapter.
3. No. 25 - App. II.
4. ES. II, SB 193.

Sumaṅgalā.¹ He is described as of golden colour, of 300 bows high, and as one who lived for forty-lakh pūrvas. All texts state that he attained the Kēvala-jñāna under a Priyaṅgya drum in Sahātukavana.² His images are recognised by his lāñchhana, which has, however, been differently called in the Digambara works itself.³ The Kannada works and traditions accept a Chakravāka or red-geese as his cognisance,⁴ while other texts normally mention a Kṛauṅka or curlew.⁵ His attendants are called in almost all texts Tumbura Yaksha and Purushadatte Yakshi.⁶

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1. GP. (Ms.), 52. Other texts call them Mēgharatha and Maṅgalā - Vide., UP LI, 19-20; UT. (P.108) mentions of "janako-Mēghaprabhur-Maṅgalā-mātā". Excepting GP. all other texts give the name of his mother as Maṅgalā.
 2. GP. (Ms.), 53; UP. LI, 19-20; Sl. TAT. P.192-3, mentions of śāla and Shah U.2. mentions of śāla as his Kēvala-tree, op. cit. I. 32.
 3. TAT. Pp. 192-3.
 4. GP. P. 108; cf., UT. (loc. cit.) calls it "jakkavakkī" and FT. (XII, P. 339) mentions of "kōkaṅkī".
 5. Prayachana-sārōdhanāra cited by Bhattacharya in JL, P. 49.
 6. ST. P. 14. Though almost all Digambara texts mention these names, the CT. (P.108), mentions of "Vajraṅkulā-Tumbura". But Vajraṅkulā mentioned here appears to be an exception to the generally accepted name of the Yaksha of Sumatinātha.

The texts do not explicitly state whether Sumati attained his Kāvāla meditating in the Kāvotsarga or in the Parvāṅka attitude. The images of Sumati found in Sravana Belagola represent him in the Kāvotsarga-attitude. There are ^{the following} four images of this Tīrthanāth in this town. All of them are nicely finished by the Hoysala sculptors and all belong to the later part of the 12th century.

1. The fifth image (Pl. xxv, d) in the row of the twentyfour Tīrthanāthas in Shandāri Basti is that of Sumatinātha.¹ It bears the lāṅghana of a goose (Pl. lili, fig. V) on the pedestal and it is flanked by the Yaksha Tumbura and the Yakshi Purushadattā. The weapons held by these are in complete agreement with the weapons held by the attendants of Sumatinātha found in the suttālaya of Domrāja. This image belongs to 1159 A.D., and is about 3' 8 1/2" 

2. Another image of Sumatinātha (Pl. xxv, e) is found in the suttālaya of Domrāja on Vindhyagiri.² It also bears the lāṅghana of a goose and it is also flanked by his Yaksha and Yakshi. The attributes held by them agree with the attributes held by their counter-parts in the Shandāri Basti. The image could be assigned to the later part of the 12th century. It is about 3' 8".

3. Another image (Pl. xxv, a) is found in the same place on Vindhyagiri, but it bears no lāṅghana.³ There is an inscription on the pīṭha, of this image which

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1. No. 5 - App. III.
 2. No. 21 - App. II.
 3. No. 35 - App. II.

says that the image of Luṃtibhṛtāraka was caused to be made by Didiyara Seṭṭi, the lay-disciple of Kayakīrti-Jiddānta-Uhakraṇvartī.¹ Narasimhachar attributed another inscription to this image and identified the image under observation as that of Ajitanātha.² Actually, the inscription mentioned by him (SB 195) is on the pīṭha of the image no. 34 and the image under observation bears SB 196. This image belongs to the later part of the 12th century. It is about 3' 10".

4. Another image of Luṃtibhṛtāraka is found in the garbhagriha of Nagara Jinālaya. Like the other three images, it is also a Hoysala work and it may be attributed to 12th century. Here the image is represented in the Kāyatejasa attitude, with the mukhote over the head, and the attendants on either side. It is about 2' 9". Narasimhachar mentioned that the image in the garbhagriha of this basti is that of Ādinātha. Probably he was led by the inscription which records the construction of this temple for Ādinātha.³ But, actually, the original image is mutilated and it is kept at the back of the image under observation. The latter must have been kept sometime later. The attributes held by the attendants of this Tirthankara not only agree with their counter-parts found in other temples, but the image itself bears an inscription. This inscription,

1. MC II, SB 196.

2. Ibid., Introduction, P. 22.

3. Ibid., Introduction, P. 28.

Cf., SB 336 (31)

for the name of the Tirthankara.

brought to light in the present study, says that it is an image of Sumati.¹

VI. Padmaprabha.

The name of the sixth Tīrthanāṅkara is given as Padmaprabha. His father was King Dharana² and his mother queen Jushinādēvī. His birth-place was Nausanti. The texts describe him as of blood-red complexion, of 250 bows high and as one who lived for 32 lakh purvas.³

The characteristic features that help us to identify the images of Padmaprabha are his Padma-lōṇchhana and the attributes held by his attendants. He is mentioned to have attained the Kēvala-jñāna under a Kriyāgu-ḍruma by a majority of Eiganbara texts, but Sāctrasārasamuchchhaya-tīkya mentions that he attained the Kēvala under a Sirisada-karu.⁴

1. No. 1 - App. I.
2. UP, (No.) 53-54; Cf., UP, LII, particularly 18-19 and 35. But Kāghonandyaśāharya mentions Varanunahārāja and Jushinādēvī - Vide., ibid., P. 15.
3. Cf., P. 15.
4. ST, 2.15; Kāmachandran mentions of a Colocera (Anethum sowa) as the Kēvala-tree of Padmaprabha - Vide., Lat., pp. 192-3.

The texts do not take special interest in mentioning the posture adopted by this Tīrthāṅkara for his contemplation, but the sculptures found at Śrāvana Belgola invariably represent him in the kāvotsarga attitude.

Two images of Padmaprabha are found at Śrāvana Belgola. One of them is in Bhaṇḍāri śasti and the other is in the suttālaya of Gomāṭa. Both are Hoysala works and both belong to the 12th century. Each one of them stands against a finely executed prabhāvali and under an ornate mukhoda.

1. The Bhaṇḍāri Śasti image (Pl. xxv, c) stands sixth in the row of the twentyfour Tīrthāṅkara.¹ Its lāñchhana is erased now as a part of the pedestal is broken. But it is numbered at the back. The attributes held by the attendants agree with their counter-parts found in the suttālaya of Gomāṭa. The image is about 3' 8½", and it belongs to C. 12th century.

2. An image installed in the suttālaya of Gomāṭa (Pl. xxv, c) is identified by S. Narasimhaachar as that of Nēminātha.² But actually it is an image of Padmaprabha and it bears the lāñchhana of a Padma (Pl. liii, fig. VI). As the lāñchhanas of Nēminātha and Padmaprabha are almost similar, it is possible that Narasimhaachar was misled in his judgment. This is proved by the perfect agreement found

1. No. 6 - App. III.

2. No. 6 - App. II.

in the attributes held by the attendants of the present image with those examined earlier.¹ The image under observation is also a Hoysala work and it also belongs to the 12th century.

VII. Supārśvanātha.

Supārśvanātha comes seventh in the list of the twentyfour Tīrthankaras. His father was king Supratisthā and his mother was queen Prithvisēnā and he was born at Vārāṇasī.² All texts ascribe to him the harita³-colour. He was two hundred bows high; and he lived for twenty lakh pūrvas.

The texts agree in mentioning a Svastika as the lāñchhana of Supārśvanātha. His attendants are called Varanandi and Kālī. About the Kēvala-tree, the texts vary but a majority of them mentions Sushīra.⁴ There is one other mark by which the images of Supārśvanātha are identified

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1. The only minor variation is found in the order in which the weapons have been held by them.
 2. ST, P. 15. It mentions the name of the king as Suprati, but this is only a minor variation. df; GP, (Ms.), 54.
 3. UP, describes him as of the colour of the moonlight "viśvān-kāntya-hrenayannapa-vauvvanam", Vide., LIII, 25. In ST, it is mentioned as pacchāhe (green).
 4. UP, LIII, 44. Shah, (op. cit., P. 32), puts the Sushīra in the Svetambara list and assigns the Privyaga under the Digambara list. ST, (P. 15) assigns the nāga-pada as the Kēvala-tree of the Tīrthankara.

i.e., a serpent canopy of five hoods over the head. Bhattacharya says that the "most important point regarding Supārśvanātha's image is the five-fold serpent-hood as distinguished from the usual seven-fold serpent-hood of Pārśvanātha."¹ But the significance attached to the five-hood snake canopy is not mentioned by the texts; nor has any light been thrown by the scholars on this point. But in almost all cases the images of Supārśvanātha are represented with a five-hood snake canopy and an umbrella of single tier. Then exactly this attribute because the characteristic mark of Supārśvanātha, is not known.²

There are a number of images of Supārśvanātha in Jāvana Belgola. They deserve a closer examination here:

1. Before examining other images of Supārśvanātha let us turn our attention to the so-called image of Supārśvanātha on Chandragiri. The basti in which it is enshrined is located to the west of the Chāvunḍarāya Basti

1. JL, P. 31.
2. Shah in "An Early Bronze Image of Pārśvanātha", (JPWIV, No.3., 1952-53, Pp. 63-65, Pl. IXVII, fig. 25-a, 25-B, 25-C) refers to an image of Pārśvanātha "with a canopy of five-hooded cobra" of the Prince of Wales Museum and attributes it to about 1st century A.D. Here, obviously, the author has not bothered himself with the views of Bhattacharya regarding the characteristics of the snake-hood canopies.

or to the north-west of Chandraprabha Basti. The name of this temple, as noted by the earlier scholars, is based on the local belief of the people. The image enshrined in the garbhagriha is in the śayvāṅkāṣṭha and over him spreads a seven-hood snake canopy. Here the śīṅa is seated on a śiṃha-pīṭha and at the back of the pīṭha stand two Chauri-bearers. They are elaborately dressed.¹ The images and the Chauri-bearers exhibit pre-Hoysala workmanship. There is no lāñchana on the pīṭha; and, there are no attendant deities by the side of the śīṅha.

There is no evidence to identify this image as that of Supārśvanātha. On the other hand, the seven-hood snake-canopy clearly proves that the image is that of Pārśvanātha. On the strength of this evidence, it may be said that the image and the temple have been wrongly called after Supārśvanātha.

2. The best example of the images of Supārśvanātha is found among the twentyfour śīṅha of Bhandāri Basti.² Here, Supārśvanātha (Pl. xvii, c) is represented in the Kāyotsarga attitude and he is attended to, on either side, by his Parivāra-dēvatas. His lāñchana of śaṅkha (Pl. lxi, fig. VII) is engraved on the pīṭha. There are a snake canopy of five-hoods and over it, an umbrella of a single tier. The image was installed in 1109 A.D. It is about 3' 8½".

3. Another image of Supārśvanātha is found installed in the muttālaya of Gomaya. Here (Pl. xvii, a) also he is represented in the Kāyotsarga attitude with the

1. Pl. 18 - Śrāvāṇa Belgola (Kannada)

2. No. 7 - App. III.

five-hood snake-canopy over the head and the jyastika-lāñchana on the pīṭha. The attendant deities who flank him on either side, hold the attributes which are in agreement with the attributes held by their counter-parts in Chaṇḍāri Basti. The image is about 3' 9" and it belongs to the later part of the 12th century.¹

4. Another image of this Tīrthaṅkara is found on the outer wall of the Sāntīśvara Basti at Jinanāthapura. The five-hood snake-canopy is the only attribute which helps us to identify this image as that of Jupārāvānātha. The attributes held by the attendants are defaced, hence they are of little use to us. The image is about 2' 4", and it belongs to c. 1200 A.D.²

VIII. Chandra Prabha.

Chandra Prabha is the eighth of the twentyfour Tīrthaṅkaras. According to the Jaina tradition, he was born to King Mahasena and Lakṣmīnāḍvī at Chandra pura. The texts describe him as of white complexion, and as one who lived for ten lakh pūrvas.³

The Śvētāmbara texts normally elucidate the meaning

1. No. 13 - App. II.
2. No. 44, - App. IV.
3. GP (No.); 57. This is endorsed by other texts.

attached to the names of the Tīrthankaras.¹ But this elucidation is not always found in the Digambara texts. In regard to Padmaprabha, however, some of the Digambara texts have given some explanations. He is said to have been called Padmaprabha as "the earth and the lotus flowers glowed with radiance at his birth".² The white colour, the name which is indicative of the glow of the moon, the moon-lāṅghana all explain the same characteristics of this Tīrthankara. Though the texts do not mention the posture adopted by Padmaprabha for his contemplation,³ most of them mention a nāgadrava as the Kēvala tree.⁴ His Yaksha is called Syāma or Vijaya,⁵ while his Yakshi is called Jvalāmālīnī.

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1. For example - Hemachandra's Triśaṣṭīśālokaśruti-śruti.
 2. UP, CIV, 173. The same interpretation is given by the Kannada poet Aggala in his Chandraprabhapurāṇa - Vide., Vol. II, XII, 198-199.
 3. UP and CE do not specify the posture. In Aggala's work, he is stated to have contemplated in the Karvaṅkāsa - Vide., Chandraprabhapurāṇa, Vol II, XIII, prose section between vv. 106-109, P. 157.
 4. Shah mentions 'Nāga' under the Jvetsabha list and gives 'Privaṅga' under the Digambara list - loc. cit.
 5. In the Kannada works the Yaksha is called Vijaya - Vide., Chandraprabhapurāṇa, I, 10; UP, P.15. But he seems to have been known as Syāma to another Kannada poet, Chandrama - Vide., Kārkalaḍa Gomatēśvara śhruti, I, 7.

There is no dearth of the images of Chandraprabha either in Karnataka or in other parts of India. In Sravana Belgola itself we come across a number of them.

1. One of the earliest bastis on Chandragiri is called after Chandraprabha. But, excepting the traditional belief, there is nothing to help us to identify the image enshrined in it as that of Chandraprabha. An inscription of doubtful affiliation merely gives the name of the basti as that of Sivamara.¹ The image in the garbhagriha is also devoid of all attributes and excepting the brahmandala there is nothing behind the image. The Jina is seated in the Parvankāsana. Varvāha and Āmbikā, who are found as common attendants of all the Tīrthankaras in the early temples of Sravana Belgola, are also found in the sukhanāsi of this temple. Hence, on the basis of these images, the central deity could not be identified. But the basti is called after Chandraprabha by the local people.

2. There is another temple on Vindhyagiri which could be identified as that of Chandraprabha. It is called after its patron Gannaraja. The image in the garbhagriha is that of Chandraprabha if we take into consideration the moon-lāñchana engraved on the pītha of the image. But, peculiarly enough, the inscription which celebrates the erection of the basti says that it was built for Ādinātha or Ādiśvara.² The Tīrthankara sits in the Parvankāsana, on a raised platform, upon a sinha-pītha, and

1. EC II, SB 415.

2. No. 80 - App. I.

under the mukhoda. The entire group is hewn out of a single rock that jets into the garbhagriha from the south. The main image is flanked by the attendant deities. At the back of the Tirthankara is the parikara. The entire group exhibits very poor workmanship.

3. The eighth image (Pl. xxviii, d) in the garbhagriha of Chandāri Bosti is that of Chandraprabha.¹ It is about 3' 8½". The Tirthankara stands in the Kāyotsarga-attitude against parikara and under the mukhoda. The moon-lāñchhana (Pl. lxxx, fig. VIII) is engraved on the pedestal. The attendant deities who flank him, hold their characteristic weapons.

4. There are three more images of Chandraprabha in the guttālaya of Jamnā. One of them belongs to the Hoysala period; while the other two, being marble images, belong to the modern period. The pot-stone image (Pl. xxvii, b) of the Hoysala period is in the Kāyotsarga attitude. It is about 3' 10". The moon-lāñchhana is engraved on its pītha. The usual parikara is found at the back of this image. The attendant deities flank him on either side. Over the head of the Tirthankara is the mukhoda. The image belongs to the later part of the 12th century.²

5. Of the two marble images, one is represented in the Paryānkāsana³ and bears on its pedestal the moon-lāñchhana and an inscription in the Marvāḍi language.

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1. No. 8 - App. III.
 2. No. 18 - App. II.
 3. No. 41 - Ibid.

According to this inscription¹ the image installed was in 1530. A.D. The Tirthankara is not flanked by the attendants as found elsewhere.

6. Another marble image is identified by Harasimhaacharya as that of Chandraprabha, but it bears no lāṅghana.² There are attendants on either side of him, but the attributes held by them neither agree with the texts nor with the other images found elsewhere. Hence the identification of this image is uncertain.

IX. Pushpadanta.

Pushpadanta, also called Suvāhinātha, is the ninth Tirthankara according to the Jaina traditions. He was born at Kāṅḍīnagar to king Sugrīva and queen Jayarāma-mahādevī. He is described as white in complexion and as tall as 100 bows. He is said to have lived for two lakh pūrvas. He attained the Kēvala-jñāna under a nāga-vriksha in Pushpaka-vara.³

1. EG, C3 201.

2. No. 2 - App. II.

3. UP LV, particularly, 23-24, 22-30 and 49-50. cf., GP, (ms.), 38. The ST mentions of the nāga-phanīni, P.15. These texts, however, do not mention the posture adopted by the Tirthankara for the contemplation.

Some of the Digambara texts state that when the ninth Tirthankara was born he possessed the radiance of a pushpa or flower and it is this feature that led him to be called as Pushpadanta.¹ The texts generally agree in mentioning his lāñchhana as makara.² The Yaksha who attends on him is called Ajita and the Yakshi is called Māvālī or Māvākālī.

The images and the temples of this Tirthankara are not many in the country, but in Karnataka his life attracted the attention of the poet and the sculptor. Gunavarana, a Kannada poet of early 13th century, composed

1. HP mentions in a brief remark:

"kundapushpa-prabhābhāsi dēha-
diptyavirājitam" - Vide., LV, 28.

Gunavarana describes this in a full verse:

"Provitata punyōdayadin
bhuvanastutasukṛuti-yenipa-kavalaya-kamalō
tevakarunenipa-ī-śvanige
suvidhivasar Pushpadanta-vesar-anvartam"

2. Pushpadantapurāṇa, I, 12, mentions of makara-dhvaja. ST, P.15, mentions the kori-makara, but Bhatlacharya, II, P.65, mentions also a crab as his lāñchhana.

a purāṇic work on him.¹ Though independent temples of this Tīrthanakara are so far not yet met with in Karnatak, his images, noticed at Śravana Belgola, account for his popularity in this area. One of them is found anon, the twentyfour Tīrthanakaras in Bhaṇḍāri Dasti; the other, in the suttālaya of Gomata. Both are in the Kāvotnarga attitude and stand under the mukhoda, with dexterously finished prabhāvalis at their back. Both belong to the 12th century.

1. The image (Pl. xxviii, d) in Bhaṇḍāri Dasti possesses the makara-lāñchhana (Pl. liv, fig. II) on the pedestal and stands in the 9th position in the row of the twentyfour Tīrthanakaras. It is about 3' 8½". The Yaksha Ajita and Yakshi Makālī flank him on either side.²

2. Another image (Pl. xxviii, b) is installed in the suttālaya of Gomata. It is about 3' 10". It also bears the makara-lāñchhana. It is also flanked by the attendant deities. The attributes held by the latter broadly agree with their counter-parts found in the image of Bhaṇḍāri Dasti.³

X. Śīvalanātha.

Bradharaṇja and Jananda, the king and queen of Bhadrilāpura, were the parents of Śīvalanātha, who became

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1. Puṣhpadaṇṭasaurāṇa, ed. by A. Venkataraja and H. Seshu Ayyangar.
 2. No. 9 - App. III.
 3. No. 19 - App. II.

the 10th Tirthankara according to the Jaina tradition. He is described as of golden colour. His height was 90 bows and he lived for one lakh purvas. He is said to have attained the Kevala-jnana under a bilva-druma.¹

There is a perfect agreement among the texts regarding the lanohhena and the names of the attendants. The former is called Sri-vriksha and the latter are called Brahma Yaksha and Manavi Yakshi. The texts do not specify the posture adopted by the Tirthankara for attaining the Kevala-jnana.

The images of this Tirthankara are not many in number and for a long time they were unknown.² However, we come across two images of this Tirthankara at Sravana Belgola. Both of them belong to the 12th century and are found in the Kayotsarga attitude, under the mukhodes, and against the prabhovalis.

1. One of the two images (Pl. xviii, e) is found among the twentyfour Tirthankaras' images in the sarbhagriha of Bhanderi Easti.³ He is flanked on either side by the Yaksha Brahma and the Yakshi Manavi. They hold

1. GP, Mn. 68; Cf., UP, LVI, 24, 31 and 48.
2. JJ, P. 66. Bhattacharya says that a "separate specimen of Sitalanatha's image has not been discovered so far. When discovered it is doubtless expected to yield a material illustration of iconographic canons...".
3. No. 10 - App. III.

different attributes in their hands. The lāñchhana of Śrīvṛikṣha (Pl. liv, fig. X) is engraved on the pedestal of this image. The entire image is about 3' 8½" / ^

2. Another image (Pl. xxviii, c) is found in the suttālaya of Gommatā on Vinḍhyagiri.¹ It is also in the Kāvotsarga attitude and is flanked by the attendant deities. His lāñchhana of Śrī-Vṛikṣha (Pl. liii a, fig. xx) is engraved on the pīṭha. The image is about 3' 9" / ^

The two images of Jīṭalanātha are not only found in an excellent state of preservation, but are probably the best that are so far found in the country. They illustrate in stone the canonical injunction of the texts. Hence, they are of great iconographic value.

XI. Śrēyānūnātha.

Śrēyānūnātha is the eleventh Tīrthanāka according to the Jaina tradition. He was born at Simhapura to Viśva-nahārāja and Viśvaṃanandī² or Nandā³ or Vēṇudēvī.⁴ A brief

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1. No. 16 - App. II.
 2. GP. (Ms.), 61; GF., GT. P. 140.
 3. U2. LVII, 18.
 4. GT. P. 16. This name is mentioned under the Digambara list by Shah, MEVHWI, No. 5 (1935-37), Table-I, P.31.

description, given in the Uattarapurāṇa explains the significance attached to his name. He was called Śrēyāṃśu because his birth caused good to all men and animals, the poor and the rich.¹ The texts describe him as of golden colour, of 80 bows high and as one who lived for 84 lakh pūrvas. He attained the Kāvāla-jñāna under a tuṣṭura-tree.² His cognisance is mentioned to be either a deer or a rhinoceros or a garuda; but in the Kannada works it is mentioned to be a gandamriga or rhinoceros.³ His attendants are called Yakṣhōṇvarā and Gaurī.⁴

Let us now examine the sculptural representation of Śrēyāṃśunātha as found at Śrāvana Belgola. Two images of him have been found here. Both are in the Kāyotsarga attitude and stand under the mukhodes and against the prabhāvalis. Both are in an excellent state of preservation.

1. One of the images (Pl. xxix, c) is found among the twentyfour Tīrthāṅkara images installed in Bhaṇḍēri Basti.⁵ It is about 3' 8". His lāṇchhana is engraved in a peculiar way. It is obviously that of a rhinoceros (Pl. liv, fig. XI) but actually the sculptor has given a human face and the body of an animal resembling

1. UP, LVII, 33.

2. UP, (No.), 61.

3. ST, P. 16.

4. In ST, P. 140, the Yaksha is called Īśvara.

5. No. 11 - App. III.

that of a lion rather than a rhino.¹

2. Another image (Pl. xxix, a) in the antālāya of Gommatā on Vindhya giri could be identified as that of Śrēyāśunātha.² Harasimhachar has identified this image as that of Vimalanatha,³ but this identification is obviously wrong. The lāñchhana (Pl. liii, a-fig. xia) of the rhinoceros is engraved on the pīṭha and the weapons held by the attendant deities agree with their counterparts. The ^{height of the} image is about 3' 7".

XII. Vāsupūjya.

According to the Jaina tradition Śrēyāśen was succeeded by Vāsupūjya as the twelfth Tīrthāṅkara. He was born to king Vāsupūjya and queen Vijayavatīdevī⁴ at Champāpurī. The texts further describe him as of kūṅkuma colour. He was 70 bows high and he lived for 72 lakh pūrvas. He contemplated in the Monoharādhyāna and attained the Kēvala under a Kadamba tree.⁵ His attendants are called

1. Such a liberty was taken by the sculptor while carving the image of Abhinandana in the same basti. Here the ape is attributed with a sword and a shield.
2. No. 9 - App. II.
3. EC, II. Introduction, P. 22.
4. UP, (Ms.), 62. But other texts like UP, LVIII, 18. ST, P. 17, CT, P. 145, refer to the queen as Jayavati. Cf., Remachandran op. cit., P. 192 and Shah, op. cit., P. 31.
5. The texts in Kaṇṇada call it Kadambu and certain Pragabara texts call it reṇuva (Shah op. cit., P. 32) and Patsala (TAT, P. 193).

Kumara Yaksha and Garuda Yakshi; his lāñchhana is a mahisha.

To have come across two images of Vasupajya at Śravana Belgola. In both cases he is represented in the Kāyotsarga posture with the mukhoda over his head and a prabhavali at the back. Both are in an excellent state of preservation and both belong to the 12th century.

1. One of them is found (Pl. xxix, d) at Shanjāri Baati.¹ It is located at the 12th place in the row of twentyfour Tirthankaras. Its pedestal bears the lāñchhana (Pl. liv-fig. XII) of a mahisha. The attendants flank him on either side and carry their characteristic weapons. The image is about 3' 8½".
2. Another image (Pl. xxix, b) is found in the muttālaya of Gommatā on Vindhyagiri.² It is about 3' 9½". It also bears the lāñchhana of a mahisha. An inscription³ engraved as the pedestal says that the image was caused to be made by Basavi Setṭi, the lay disciple of Nayakīrti-Siddhāntadēva. As the latter died in 1176, the image could be assigned to about the same year.⁴ The attendants who flank him on either side carry the attributes which are in broad agreement with their counter-parts found

1. No. 12 - App. III.

2. No. 8 - App. II.

3. Bu II, SB 133.

4. Ibid., SB 66 (42). But SB 133 has been assigned to about 1180. (Vide., P.81 of the translation section.)

in Bhagūāri Basti.

As the images of Vaṣṭupūjya are not popularly found in the country these two images are of utmost iconographic interest.

XIII. Vimalanātha.

A son of King Kṛitavāṇa and queen Mahadevi. Śyama became the thirteenth Tīrthankara and was called Vimalanātha. He was born at Kāmpilyanagar and he lived for sixty lakh pūrvas. The texts describe him as of golden colour and as one who was sixty bows high.¹ Netarapurāṇa mentions that he was called Vimalanātha,² as he became a subject for laudation by all. All texts agree in mentioning his Āvalokiteśvara as Yakṣa-drūpa and his kūṇḍhanḍa as a boar and his attendants as Shagūkṣa Yakṣa and Vāṇarōṣī Yakṣi.³

As far as the sculptural representation of this Tīrthankara are concerned, we come across an interesting variety of images at Śravaṇa Belgola. Let us examine them in some detail:

1. GP. (No. 2), 64-65.
2. "Yamaśūyamaraṇa-sarve-sarva-samēti-gecharam"
- GP. LIX, 22.
3. No. 11 - App. II.

1. One of the images (Pl. xxx, a) is found in the suttalāya of Gomāṭa on Vindhyaḡiri.¹ The image reveals all the important characteristics of this Īrthan̄kara. He is represented in the Kāyotsarga attitude with the mukhōḡa over his head and a Prabhāvali at his back. He is flanked by Shannukha Yaksha and Vairōṡi Yakshi holding different attributes in their hands. The bear-lāṅghana (Pl. liii, a fig. XIII, a) is engraved on the pīṡṡa. The image is about 3' 7½". It may be assigned to the later part of the 12th century. Harasimhachar identified this image as that of Nemināṡṡa. But this is obviously a mistake² as the bear-lāṅghana engraved on the pīṡṡa clearly proves that it is an image of Vimala.

2. Another image of Vimalanāṡṡa with the bear-lāṅghana on the pīṡṡa, is found in the Siddhānta Basti. Here also the Īrthan̄kara is represented in the Kāyotsarga attitude with the mukhōḡa over his head. He is also flanked by his attendants. The entire panel is about 1' 6½"^{high}. The image is made out of the pot-stone, but it belongs to the modern period. One outstanding feature of this image is that unlike a majority of the images the schematic arrangement of the hairs is not found here. The bear-lāṅghana is found on the pīṡṡa of this image. But the attributes held by the attendants considerably differ from their counterparts examined above.

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1. No. 11 - App. II.
 2. EG II, Introduction P. 22.
 3. Siddhānta Basti in the enclosure of the Akkana Basti in the town.

3. An interesting image (Pl. xxx, d) of Vimalanātha, is, however, found in Bhandāri Basti.¹ It stands in the 13th position in the line of twentyfour Tīrthankaras. But the cognizance, which is engraved on the pedestal is a lotus of three-petals (Pl. liv, fig. XIII) and not a bear. The lotus and the water-lily are the attributes of Pushpadanta and Neminatha respectively, and so far, we have not come across any text which prescribes a lotus lāñchana to Vimalanātha. Apart from this, the weapons held by the attendants also differ from the other images. But on the strength of its position in the row of images in Bhandari Basti and the number it bears at the back,² the image could be identified though with a certain amount of uncertainty as that of Vimalanātha. The image belongs to the 12th century. It is about 3' 8½".

4. There is another image (Pl. xxx, b) in the suttālaya of Gommatā on Vindhya giri which deserves to be considered here. It bears the cognizance of a flower with three petals.³ Narasimhachar identified this image as that of Dharmanātha, probably under the impression that the lāñchana is vaira-śaṅka. But the vaira in the Hoysala sculptures has its own peculiarity (Pl. li) and the cognizance found on the pīṭha of this image closely resembles the lotus found on pedestal of the image of Bhandāri Basti, rather than the conventional vaira found in the Hoysala images.

1. No. 13 - App. III.

2. The number '13' is erased on the back of the Prabhāvali.

3. No. 24 - App. II.

Hence the image under examination could be linked with the image of the Bhaṇḍari Basti. But the weapons held by the attendants differ from all images examined above.

The above examination has shown that of the four images found at Śravana Belgola two bear the bear-lāñchhanas, while the other two bear the lāñchhanas of a lotus with three petals. The former is approved by the texts; the latter is not. Moreover, the attributes held by the attendant deities differ in all the four examples.

XIV. Anantanātha,

To Śimhasēna and Jayasīyāna was born Anantanātha at Ayōdhya.¹ He became the fourteenth Tīrthāṅkara. He is described in the texts as of golden colour, fifty bows high

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1. UP, 60, 17-18. Cf., CP, (Ms.), 71.
But ST, P.18 mentions Lakṣmīnāthīnāthādevī as the mother of Anantanātha. But this name is an exception to the generally accepted name of Jayasīyāna. In a Kannaḍa work of Janna, Jayasīyāna is mentioned to be the mother of Ananta (Vide., Anantanāthapurāṇa, II, 1-6) but it mentions Lakṣmīnāthī as the wife of Padmanātha in which name Anantanātha ruled Kōśala in his previous life -
Ibid., III, and IV for this story.

and as one who lived for 30 lakh nūrvas. His lāñchhana is mentioned, both in the Sanskrit as well as Kannada texts, to be a bear. He is said to have attained the Kōvala-jñāna under an ayatha-tree¹ in the Mañātaka-vaṇa. He is also mentioned to have contemplated in the parvāka-sana posture.² The attendants attached to him are called Patala Yaksha and Anantamatī Yakshi.

The life and personality of Anantanātha inspired a large number of poets and sculptors in Karnatak. The poets like Janna composed independent Purāṇic works while the sculptors throughout this country-side carved images and erected bastis. This accounts for the existence of a large number of bastis of Anantanātha. Let us examine some of them.

1. The image installed in Majjigana Basti is identified by R. Narasimhachar as that of Anantanātha.³ The image is about 3' 6^{1/2}". The Tīrthanātha stands in the Kāyotsarga attitude under the mukhōḍe and he is flanked by his attendants on either side. There is no lāñchhana on the pīṭha; and the weapons held by the attendants not only differ from their counter-parts found elsewhere and also from the texts. If Narasimhachar's identification is accepted, it will have to be taken for granted, that the sculptor was following a text with which we have no idea.

2. Another image of Anantanātha (Pl. xxx, v) is found in the row of the twentyfour Tīrthanāthas in Bhaṇḍāri Basti.⁴ It is about 3' 8^{1/2}". Here also the

1. CP, (Ms.), 71.

2. Janna's Anantanāthapurāṇa, IX, 114.

3. EQ, II, Introduction P.7.

4. No. 14 - App. III.

Īrthānkara is represented in the Kāyotsarga attitude and stands under the mukhade. There is the usual prabhāvali at his back. He is flanked by the attendants on either side, but the attributes held by them differ from the attributes held by his counter-parts found elsewhere. The bear-lāñchhana (Pl. liv, fig. XIV) of Ananta is engraved on the pedestal of this image.¹ On the basis of this evidence the image could be identified as that of Anantanātha.²

3. Another image (Pl. xxx, c) is found in the antīlāya of Gomāta or Vindhyaagiri.³ It broadly satisfies the canonical injunctions. The cognisance of a bear (Pl. liii, a - fig. XIV, a) is clearly engraved on the pītha and the attributes held by the flanking Yakshas broadly agree with the texts. The image is about 5' 2". It is also represented in the Kāyotsarga attitude and it stands under the mukhade and against the usual prabhāvali.

XV. Dharmānātha.

Dharmānātha was born to Shānuśāhārāja and Suprabhā⁴ or Suvratadēvī⁵ at Rathapuri. He is described as of golden colour, fortyfive bows high⁶ and as one who lived for 10

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1. However, the lāñchhana is peculiarly engraved. It resembles a māngosā.
 2. The image stands in the 14th position and it is numbered '14' at the back.
 3. No. 10 - App. II.
 4. CP. (Ms.). 72; CP. CP LXI, 14.
 5. ST, P.20; CP., CT, P.167; Ramachandran, TAT, P.194 etc.
 6. CP. loc. cit. But UP mentions that he was 185 hastas high (LXI, 25).

lakh pūrvas. He is mentioned to have attained the Kēvala-jñāna under a dādhi-tree.¹ His lāñchhana is stated in a majority of Digambara texts, to be a vaira-danda. His lakṣha and Yakshi are called Kinnara and Manavī respectively. The Sāstrasārasamuchchaya-tīku calls the Yakshi as Parabhṛtī.² But this name seems to be an exception to the generally recognised tradition.

Though Dharmānātha was popular both among the poets and the sculptors of Karnataka,³ only one image of him has been found at Śravana Belgola. Even this image does not fully satisfy the canonical injunctions. The Shanḍari Maṭi image (Pl. xxii, a) is placed at the 15th position and numbered at the back, but very strangely enough, the lāñchhana engraved on the pīṭha is that of a man (Pl. liv; fig. IV) and not a vaira.⁴ His attendants held the

1. ET, P. 20.

2. Ibid.

3. In Kannada, two purāṇas were composed on him, one by poet Madhura in the later part of 14th century (Karnataka Kavicharite, Vol. I. P. 346) while the other was composed by Bāhubali in the 10th century (Ibid., Supplement, P.4.) Of these two works one Bāhubali, Dharmānātha-purāṇa, ed. by Padmanabhasarma, is under publication now.

4. No. 15 - APP. III.

attributes which are not in full agreement with the texts. The image is about 3' 8½". The Tīrtanāṅkara stands in the Kāvotsarga attitude, under the rukkode, and against the usual prabhāvalī.

XVI. Śāntinātha.

To Viśvacōṇamahārēya and Airādēvi was born Śāntinātha at Hastināpura. He became the sixteenth Tīrtanāṅkara according to the Jaina tradition. He was ~~40~~ forty bows high, golden in colour and he lived for one lakh purva. He attained his Kōvala-jñāna under a nandavarta-tree in Sahasrāravana.¹ He is mentioned to have contemplated in the Parvaṅkāsana-posture.²

His lāṅghana is mentioned to be a hariṇa or deer, while his attendants are generally called Garuda Yakṣa and Mahamānāsī Yakṣi.³

1. CP, (Ms.), 106-7.
2. UP, LXII, 981; CP, (Ms.), 107, and Karnapārya, Śāntīśvaranurāṇa, XVI, 511 etc.,
3. All Digambara texts mention these two names. In the list of names given by Samachandran the Yakṣa is called both Kimporuṣa and Garuda but these names normally occur in the Śvētāmbara texts - Vide., TAT, P.105 and JL, Pp.72-73. Ponna in his Śāntipurāṇa does not mention these names, on the other hand, he invokes an Yakṣi (without mentioning her name) and Sarvāṅga Yakṣa - Vide., I, 6-7. But Karnapārya (op.cit., P.) and Maghanandyaacharya mention the names of Garuda and Mahamānāsī. All these evidences lead to the conclusion that the attendants of Śānti were known by the latter names in Karnataka.

The life of Santinatha fascinated the Kannada poets like Panna (950 A.D.), Kamalabhava (c 1235 A.D.) and Santikirtimuni (1440 A.D.). They have portrayed his life and achievements vividly in their works.¹ The images of Santinatha also abound in number all over India and particularly in Karnatak. Some temples were built for him at Sravana Belgola and some of his images were installed elsewhere in the same place.

7c/u/ 1. There are two temples on Chandragiri which are called after Santinatha. One of them is to the south-west of the enclosure. It enshrines a huge image of a Tirthankara. He is standing in the Kayasthara attitude. The image is about 12' 10" and it is very well finished. It has (Pl. xlv, b) neither the usual mukhoda over the head nor the prabhavali at the back. The lanchnama on the pitha and the attendants on either sides are also missing. As a result, it is rather difficult to identify the image with certainty. Only the local traditions believe that it is an image of Santinatha.

1. The first two works have a lasting place in the history of Kannada literature. Apart from these works certain other works were also composed on Santi in the 17th century. These are Santikarnatotra-tiku and Santijinashtaka - Vide., Karnataka-Kavi-Sharita, Vol. I, Supplement, P. 17.

2. Another temple of Santinatha is located in the north-eastern corner of the enclosure on Chandragiri.

high

The image enshrined in the garbhagriha of this basti (Pl. xlii, a) is about 5' 2¹¹/₁₆". It is also in the Kayotsarga attitude. At the base of this image, there is a squarish panel with interesting sculptures carved on it. A rider on the elephant, accompanied by his consort, is found on either side of the panel. He is richly dressed and one of his hands is thrown on the shoulder of his consort while the other holds a vastra (?). Over them float two nymphs, one of them being in anjali. The panel probably depicts the scene of Indra proceeding towards the Tirthankara for conducting the pancha-Kalyana ceremony. The rest of the panel is covered with the scroll and the floral designs.

The image is very well executed and well preserved. It bears no lanchhana nor is it accompanied by the attendants. There are separate images of chauri-bearers on either side of the Tirthankara, but they appear to be later additions.

Though there are no definite iconographic marks, the image was popularly known as that of Santinatha. This has been now confirmed by an inscription brought to light in the present study. According to this inscription the temple and the image of Santinatha were caused to be made by senior-Echimaya, the son of Gangappayya (Gangaraja).¹

3. Another image of Santinatha (Pl. xxi, b) is found in Bhandari basti.² The image is about 3' 8¹/₂". Santinatha stands in the Kayotsarga attitude under

high

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1. No. 3 - App. I.
 2. No. 16 - App. III.

the usual mukhoda and against a prabhavali. The deer-lanchhana of Santinatha (Pl. liv - fig. XVI) is engraved on the pedestal of this image. The attendants who flank him on either side hold their characteristic attributes but these are not in full agreement with other attendant images of Santinatha found elsewhere in Uvavna Kelgola.

4. Another image of this Tirthankara (Pl. x xxi, c) is found in Mangai Basti in the town. Here also Santi is represented in the Kavyotsarga attitude and he stands under the usual mukhoda and against an ornate prabhavali. He is flanked on either side by his attendants. The attributes held by them are in agreement with the description of the texts. Moreover, an inscription engraved on the pedestal of this image clearly states that this image was caused to be made by Shiladevi, the lay-disciple of Panditacharya and the queen of Devaraya maharaja in about 1410 A.D.¹ The image is about 4' 6" _N.

high

We have not come across any image of Santinatha in the suttalaya of Gomata on Vinধ্যagiri.²

1. EO, II, 32 337.

2. R.Narasimhaachar identified image nos. 4, 27 and 38 as those of Santinatha. Actually no. 4 is unidentifiable as it has neither the lanchhana nor the attendant - deities. We have identified the other images - nos. 27 and 28 as Adinatha and Sambhava respectively - Vide., App. II for details.

XVII. Kunthunatha.

Kunthunatha was born to king Surasena and queen Grikanta at Hastinapura.¹ He became the seventeenth Tirthankara according to the Jaina traditions. He lived for 35,000 purvas. He is described as of golden colour and as one who was 35 bows high. He is said to have attained the Kovala-jnana under a tilakadruma. His lenobhana is a goat. His attendants are called Gandharva Yaksha and Jaya Yakshi.²

The images of Kunthunatha are supposed to be very few in the country. Writing in 1939, Bhattacharya remarked that till then "no images of Kunthunatha ... (has) come to light".³ Not many images of this Tirthankara have been brought to light⁴ and none of the available images fully satisfies the iconographic details.

1. UP, LXIV, 13. But variations are found in the Digambara texts regarding the names of the parents of Kunthu. GP, (Me.), 103, mentions of Surasaharaja for Surasena. But this appears to be a mistake committed by the scribe rather than by the poet himself. ST, P. 21, while mentioning the name of Surasena says that his queen was called, Urinati. In QT the mother of Kunthu is called Kamala - "Sri-Suraseno-vilasati-kamalakhya-savitri-dhvajajc
-janamarksavyan ..." - Vide., P.173.
2. ST, P. 21. However, some of the Digambara texts call her Vijaya JL, P.74.
3. Ibid.
4. However, as early as 1934 Sanachandran had brought to light an image of Kunthu of "recent origin" with an inscription incised "in modern Grantha script" - Vide., TAT, P. 13; also, see P. 29.

We have two images of Kunthunatha at Sravasa Helgola and both of them fully agree with the iconographic injunctions mentioned in the texts.

1. One of the two images (Pl. xxxii, c) is found in the garbhagrha of Bhadari Basti.¹ The Tirthankara is represented in the Kayotsarga attitude, with the mukhote over his head and a prabhavali at his back. The panel is about 3' 8½" high. The gant-lanchhana of Kunthu (Pl. lv - fig. XVII) is engraved on its pedestal. His attendants flank him at the base and bear their characteristic attributes.
2. Another image of Kunthu (Pl. xxxii, b) is found in the suttalaya of Gomata on Vinhyagiri.² It is about 3' 8". Here also the Tirthankara is represented in the Kayotsarga attitude with the usual mukhote over his head and the prabhavali at his back. Narasimhaachar identified this image as that of Sitalanatha.³ This is obviously an error as the gant-lanchhana of Kunthu is clearly engraved on the pedestal of this image. Moreover, the attributes held by his attendants are in perfect agreement with those examined above. These clearly confirm the identification of the image as that of Kunthunatha.

As the images of Kunthu are rarely found, it is needless to say that these two images are of utmost iconographic value.

1. No. 17 - App. III.
2. No. 32 - App. II.
3. EC II, Introduction, P. 23.

XVIII. Aranatha.

Aranatha was born to king Sudarsana and queen Mitrasōnā¹ at Mastinapura. He was of golden complexion, thirty bows high; he lived for 84,000 purvas. The lanabhana attributed to him is a nandyavarta-tree.² His attendants are called by some texts³ as Khendra and Tara, but in some other works they are called, Mahendra Yaksha and Vijayadevi Yakshi.⁴

1. UP, LXVI, 15. Cf., JP, (Ms.), 109. However, ST, P.21, mentions Bunitra instead of Mitrasena. This is also corroborated by another work CF, P. 183.
2. For example, ST, P. 22. In CF, P. 183, fish-lanabhana is attributed to him. Ramachandran lists the nandyavarta-tree under the Svetambara tradition CAI, P. 195. Bhattacharya mentions these two lanabhanas without differentiating them on their sectarian basis JL, P.75. However, both these are discarded in the actual representation of Aranatha at Sravana Belgola.
3. PI, VII, 18 (P. 336), and 18, (P.346).
4. ST, P. 21. Cf., CF, P.183. Ramachandran gives the name of the same Yakshi but the name of the Yaksha is given as Khendra or Jaya - Vide., op. cit., pp. 306-7. Bhattacharya, apparently does not mention the Digambara names - JL, Pp. 75-76.

But the images of Aranatha, which are found at Sravana Belgola, form a class by themselves and widely differ from the texts. Neither the lanabhana nor the attributes held by the attendants agree with the texts.

8 / 1. The 19th image in the garbhagriha of Bhandari Basti is obviously that of Aranatha, but it is not numbered at the back¹ and its lanabhana differs from the one prescribed in the texts. The Tirthankara stands in the Kayotsarga attitude with the usual mukhade over his head and prabhavali at his back. The figure of a ram is incised on the pedestal of this image. This lanabhana, as observed above, is not prescribed by any of the Digambara texts. Aranatha is flanked by his attendants, but the attributes held by them not only differ from the texts but they also differ from the ~~other~~ images of this Tirthankara found in this town. The absence of the usual number at the back of this image, the difference in the lanabhana and the attributes of the Yakshas make it difficult to identify this image. But on the strength of its location, it may be tentatively identified as that Aranatha.

high 2. There is another image (Pl. xxii, a) in the suttalaya of Gomata on Vinchyagiri.² Here also the figure of a ram (Pl. iv - fig. XVIII) is incised on the pedestal. The Tirthankara is found seated in the Karyankasana. It is about 2' 8". The image appears to be a non-Hoyasala work, but, its exact date cannot be ascertained

1. No. 18 - App. III.

2. No. 23 - App. II.

now. Karasimhachar identified this image as that of Kunthunatha,¹ but the figure of a ram carved here corresponds to the ram found in the 15th image of Bhandari Dasti. Moreover, there are no attendants flanking on either side of the present image. Till more positive evidences are forth-coming, this image could be bracketed with the image no. 15 of Bhandari Dasti.

XIX. Mallinatha.

Mallinatha was born to King Kumbharaja and queen Prajavati² or Prabhavati.³ He became the 19th Tirthankara according to the Jain traditions. He lived for 55,000 purvas; he was of golden colour; and, his height was 55 bows. He is said to have attained the Kevala-jnana under an

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1. EO II, Introduction, P. 22. Probably he mistook the ram for a goat and identified this image as that of Kunthu.
 2. UP, LXVI, 20-21; GP (Ms.), 113.
 3. ST, P.22; GT, P. 159. In a classical work in Kannada written by Nagachandana, the court-poet of the Hoysala king Ballala I and Vishnuvardhana, his parents are called Kumbharaja and Prabhavati - Mallinathapurana, XI, prose after V. 72 (P. 256).

Ashoka tree in the Svetavana, sitting in the Paryankasana.¹
His lanachhana is mentioned to be a Kumbha; while his
attendants are named Kubera Yaksha and Aparajita Yakshi.²

The two images found at Sravana Belgola fully satisfy the canonical injunctions, and both are interesting in their own ways.

1. One of the images found in the suttalaya of Gomates on Vindhyagiri could be easily identified as that of Mallinatha.³ The Tirthankara (Pl. xxxiii, a) stands in the Kavyotsarga attitude with the usual mukhoda over his head and the prabhavali at his back. The image is about 3' 10". It could be assigned to the later part of the 12th century. This image had been wrongly identified by R. Narasimhachar as that of Mahavira. This error was probably committed by him by wrongly ascribing an inscription to this image.⁴ The image under consideration does not bear any inscription, but it bears the lanachhana of a Kumbha.

1. Mallinathapurana, XIV, 53 (P. 360).

2. Ibid., I, 8-9.

3. No. 37 - App. II.

4. AC II, Introduction, P. 22.
Narasimhachar said that SB 197 is engraved on the pitha of this image. But actually, this inscription is engraved on the pitha of image no. 36, which, as mentioned in the inscription, is that of Mahavira.

The tirthankara image is flanked by his Yaksha Kubera and his Yakshi Aparajita. The attributes held by them agree with the attributes held by their counter parts found in Bhandari Basti.

2. A more interesting error, committed by the sculptor-architect has been provided an image (Pl. xxxiii, c) at Bhandari Basti.¹ Though Mallinatha is the 19th Tirthankara, he is not installed in the 19th place in the row of twenty-four Tirthankaras enshrined in the sarbhangriha of this basti. The 19th image in this row is that of Naminatha and the image found in the 21st place is the image Neminatha. This is proved by the Kumbha-lanchhana (Pl. lv - fig. XXI) engraved on the pitha of the 21st image, and the iconographic details of the attendant deities. Peculiarly enough, though almost all images are numbered at the back, the numbers are missing at the back of these images. Probably there appears to have occurred some confusion while installing these images. If we inter-change the position of the 19th and 21st image we witness all the twentyfour Tirthankaras in one line in the regular order.

high / The Tirthankara is represented in the Laxetarsa attitude with the usual mukode over his head and the prabhavali at his back. It is about 3' 8½". The attendant

2. No. 21 - App. III. The present author doubted the identification of the 19th image as it does not bear the number at the back. The lanchhana on image no. 19 is erased. But, fortunately, the lanchhana on image no. 21 is preserved. The latter image is also unnumbered.

deities flank him on either side. The attributes held by them are in full agreement with their counter-parts found in the suttalaya of Gomnata. All these factors leave no doubt that this Tirthankara image (No. 21), apparently placed as Naminatha, is actually that of Mallinatha.

IX. Munisuvrata.

Munisuvrata was born to king Sumitra and Bhamadevi at Rajagriha.¹ He became the 20th Tirthankara according to the Jaina tradition. He lived for thirty thousand purvas, and was twenty bows high. Unlike most of the Tirthankaras he is described as of the colour of indranilavarna, or krishnavarna, or svasavarna or of the colour of the peacock's neck,² all these terms indicate the bluish-black colour. His lanchhana is given as tortoise.

1. UP LXVII, 20-21. But CP(Ms.) mentions that he was born at Kusagrapura to king Sumitra and queen Bhamadevi - Vide., folio. 116. ST broadly agrees with UP, but gives the name of the queen as Padmavatinidevi, P.22. Cf.. OT, P. 193 for an agreement with the latter version.
2. It is obviously the thick blue or black complexion. Indranilavarna is mentioned in CP (Ms.), folio. 117; krishnavarna is mentioned in ST, P. 22; svasavarna is given in the OT, P. 196; and UP mentions this as "sahasranagalachchhaya" or the colour of the neck of a peacock - Vide., LXVIII, 23.

His attendants are called Varuna Yaksha and Bahurapini Yakshi. He is mentioned to have attained his Kotila-jagat under a chamara tree in Nilavara.

Though the images of Munisuvrata are not very many in the country¹ we have two images of him at Cravana Belgola. The interesting iconographic details supplied by these images could be noted here.

1. One of them (Pl. xxxiii, 20) is found in the suttalaya of Gomata on Vindhyagiri.² The Tirthankara is standing in the Kayotsarga attitude under the usual sakunda and against the prabhavali. His attendants flank him on either side and bear their characteristic attributes in their hands. A figure of tortoise is engraved on the pedestal of this image (Pl. lili, 2 - fig. IX, 2). The langhana and the attributes held by the attendants clearly prove the identification of this image as that of Munisuvrata.

2. Another image of Munisuvrata could be expected to be found in the row of the twentyfour Tirthankaras in Bhandari Basti. But the twentieth image (Pl. xxxiii, 4) in this row bears the figure of a nilotpala or a water-lily. If we take this langhana (Pl. iv - fig. II) into consideration, it would be an image of Neminatha, the 21st Tirthankara.³ But the iconographic details of the attendant deities do not support this identification; they indicate

1. Bhattacharya reported that "one separately sculpture image is only known" till then - II, P.78.
2. No. 20 - App. II.
3. No. 20 - App. III.

the features of the attendants of Munisuvrata. Under this circumstance, we may conclude, that the image under observation is actually an image of 20th Tirthankara (Munisuvrata) with the lanchnana of the 21st Tirthankara (Naminatha). This is further supported by the existence of an image of Naminatha in the same row. While examining the 19th image of Shandari Masti, we pointed out a curious mistake which took place while installing the images of Malli and Nani in this temple. The present image confirms it and points out the extension of this confusion to the 20th image also.

XII. Naminatha.

Naminatha was born at Nithilnagar to Vijaya-maharaja and Pippiladevi or Vapriladevi.¹ As he was considered to be the destroyer of ignorance, he was named Nani.² He became the 21st Tirthankara according to the Jaina traditions. He attained his Kevala-jnana under a vakula-tree in the Chitravana. He lived for ten thousand purvas. He was fifteen bows high and of golden colour. The images of Naminatha are distinguished by the lanchnana of a nilotpala or blue water-lily. The attendant deities, who flank him on either side are called Bhrikuti Yaksha and Chasudi Yakshi.³

1. Pippila mentioned in U₂ is obviously the same one as Vapvila mentioned in other texts like CP, (Ms.), 137, etc. But Maghasandyaacharya mentions Jaya-varmanmaharaja and Mahiladevi of Nithilnagar as father and mother of Naminatha, OT, P. 23. But this version is unique and differs from a majority of texts.

2. UP, lxix, 31.

3. MT, P. 23.

Bhattacharya remarked in 1939 that no "image with the particular symbol of a lotus, so far as I know, has yet come to light". But he points out that one of the images found on the Vailhar Hill is that of Naminatha.¹ It is true that one rarely meets the images of Naminatha and, not many of them have come to light till now.

We do not come across many images of Naminatha even at Sravana Belgola. R. Narasimachar identified one of the images in the suttalaya of Gomata as that of Nami,² but this identification is not supported by any evidence. The image of Nami even in Bhandari Basti (Pl. xxiii, c) could be identified with a certain amount of difficulty.

We have already pointed out that 19th and 21st images in the carbhagriha of Bhandari Basti have exchanged their positions. According to this, Naminatha is placed in the 19th position.

The 19th image in Bhandari Basti bears no lapachakra. It is undoubtedly that of Naminatha. This is proved by the iconographic marks borne out by the attendant deities and the existence of the image Mallinatha in the 21st position in this row. The image is about 3' 3½" high. The Virthanakara stands in the Kavachakra attitude with the usual gubhara over head and the prabhavali at his back. His attendants flank him on his either side bear their characteristic attributes.³

1. II, p. 78.
2. No. 11 - App. II.
3. No. 19 - App. III.

As noted earlier image nos. 19, 20 and 21 are not numbered at the back and this factor seems to have led to a lot of confusion while installing these three images. Just as the image of 19th Tirthankara was put at 21st position; the image of 21st Tirthankara was placed at 20th position.

XIII. Neminatha.

Neminatha is the 22nd Tirthankara. He was born to King Samudravijaya and queen Sivedevi at Dvaravati.¹ The texts describe him as of ten bows high, and as one who lived for one thousand purvas. His colour is given to be indranila-varna² or svanavarana. Some texts try to elucidate the significance attached to his name. Uttarapurana says that he was called Nemi as he was like the outer-frame of the wheel (of dharm).³ His cognizance is a conch (shankha); his attendants are Sarvajna Yaksha and Anra-Kushmandini

1. UP. LXX, 527. cf., UP, (Ms.), 147 etc.

2. ST, P. 24.

3. "nemin-oddharma-chakrasya-
neminama-tanabhyadat"

UP LXX, 543.

Yakshi.¹ He is mentioned to have attained his Kevala-jnana under a vanu-tree in Sahasramravana,² meditating in the Kavotsarga attitude.³

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Neminatha was favourite among the poets as well as the sculptors of Karnatak. This is amply proved by the prevalent literature and sculptures. We meet three images of this Tirthankara at Sravana Belgola, and a number of literary works.

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1. These names are mentioned in a majority of the Digambara texts and Puranas - Vide., ST, P. 24; OT, P. 206; Neminathapurana by Karnaparya, I, 6-7. But in the two texts, written in Kannada, Nemichandra's (Archa)Nemipurana, I, 8-9, and Trigaseena's Nemilinesasargati, I, 9-10, though the Yaksha is called Sarvahna, the Yakshi is called Yakshosvari. In PT, VII, 22 (Pp. 337-8) and again in 22 (P. 347) the Yaksha is called Gomedha (the name which normally occurs in the Svetambara list) while the Yakshi is correctly called Kushmandini as in other Digambara texts. In the Kannada tradition, the Yakshi seems to have been known by the name of Dharmadevi - ST, P. 209.
 2. UP, Ixx, 677; OP, (No.), 145.
 3. Karnaparya, Neminathapurana, XIII, prose after v. 82.

1. One of the images (Pl. xxv, a) is found in the suttalaya of Gomata on Vindhya giri.¹ Nemi is represented in the Kayotsarga attitude with the usual mukhade over his head and the prabhavali at his back. The image is about 3' 10", and it belongs to the Hoysala workmanship of late 12th century. The conch-lanchhana of Nemi is engraved on the pedestal of this image. His attendants flank him on either side and bear their characteristic attributes.

6-11 / 2. Another image of Neminatha (Pl. xxv, b) is found in Bhandari Basti.² Here also the Tirthankara is represented in the Kayotsarga attitude with the usual mukhade over his head and the prabhavali at his back. The panel is about 3' 8 1/2" and it belongs to 1150 A.D. As a part of the pedestal is damaged the lanchhana is no longer found here. But we come across another evidence which adds strength to the identification of this image as that of Neminatha. The attributes held by attendants perfectly agree with their counter-parts found in the suttalaya of Gomata examined above. On the basis of this evidence the conch-lanchhana may be restored on the pedestal of the image under observation.

st correct, R. Narasimhaiah identified ^{the} some other images as those of Neminatha. ~~but his identifications have not always been found correct~~ However, his identification of the image

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1. No. 23 - App. II.
 2. No. 22 - App. III.
 3. No. 6 in the suttalaya of Gomata has been identified by him as that of Neminatha, but it is an image of Pushpadanta - Vide., No. 6 - App. II.

in the garbhagriha of Chavundaraya Basti deserves some attention here. Though this image is locally known as the image of Heminatha, though there is no lanchhana on the githa of this image. The Yaksha and the Yakshi found in the sukhanasi of this basti are obviously those of Sarvabha Yaksha and Kushmandini Yakshi. But on the strength of this evidence the main deity cannot be identified in this case. Because Sarvabha Yaksha and Ambika are usually found in the sukhanasi of the Chundragiri basti irrespective of the presiding deity in the garbhagriha. However, in the absence of any positive contradictory evidence, the image found in the garbhagriha of Chavundaraya Basti could be tentatively accepted as that of Heminatha, as suggested by Narasimhachar.

XIII. Paroanatha.

Paroanatha was born to King Vivasana and queen Brahmadevi at Varanasi.¹ He became the 23rd Tirthankara according to the Jain tradition. He is said to have lived for one hundred purva. His height was nine hastas. His complexion was blue. He attained the Kevala-jnana under a devadaru-tree in the Kayotsarga attitude.²

1. GP, (No.), 161. cf., GP, LXXIII, 75. But in GP, P.25, the name of the queen is mentioned as Brahmi. In Paroanandita's Paroanathanapurana, XIII, the names of the king and the queen are mentioned to be Asvasana (V. 121.) and Brahmadatta (V.125) respectively.
2. Paroanathanapurana, XV, 95-96.

One of the Digambara works explains the significance attached to his name. According to this, he was called Parava because the knowledge to overcome or cross the worldly entanglement was in his parva or sides.¹ His lanabhana is a snake and his attendants are called Dharanendra Yaksha and Padmavati Yakshi.

The images of Parsvanatha are abundantly found in the country. Some regard him as a historical personality² and as the real founder of Jainism. He is also said to have lived between 817-717 B.C.³

Before taking up the examination of the images of Parsvanatha, it is probably necessary to note here one more feature attributed to him. The images of Parava are invariably crowned by a snake-canopy of three, seven, nine

1. The verse run as following:

Vinutajnanadigunan

jananasubudhi-tarana-hetu tirthavratam

jina nimna-paravadol ne

-ttanirpa-karanade-Paravatirthesvaranam

— Parsvanathapurana by Paravapandita,
Avasa 14, v. 148.

2. Schubring J. Doctrine of the Jinas,
7p. 23-29.
3. Bhattacharya JJ, p. 82.

and eleven hoods.¹ This snake symbol is probably the reflection of the role played by Dharanendra, who is said to have protected his lord Parva from the upasaragas created by Kamatha. Here, Padmavati is also mentioned to have protected the Lord by holding an umbrella over his head when Kamatha attacked him.² In actual representation of the image of Parva, he is usually found with the serpent canopy with an umbrella over it. But the umbrella is not held by Padmavati.

1. Usually the images of Parvanatha are represented with seven-hood canopy. Majority of Digambara texts, however, do not specify the number of hoods but Shattacharya has pointed out that three, seven, nine and eleven hoods are permitted to him - Vide., JL, pp. 82 ff. In Uttarapurana he is described as having snake-hood while his Yakshi is carrying chakri. "Uhedodreh-paranandapah-phanivachakhatras-khatirghatinam - I" Uttarapurana, parva 75, V. 166.

2. Sarovrapandita's Parvanathanapurana, states that Dharanendra rose from the pitale-loka and spread his thousand hoods XV, 131.) The entire incident is vividly described in this work in XV, 102-134.

A number of images and temples of Parovanatha are found at Gravana Belgola. The chief characteristics of these images may be noted here:

THE SUTTALAYA IMAGES: There are four images of Parovanatha in the suttalaya of Gomata on Vindhya giri. They are all represented in the kayotsarga attitude. One of them is about 5' high. Though the snake-lanchhana and the attendant devatas are not seen here, the image possesses the seven-hood canopy and an umbrella of single-tier over the head.¹ Another image is about 5' 6" high. It agrees with the previous one in iconographic details.² Another image found here is about 5' 7". In details this image also agrees with the previous one.³ The fourth image (Pl. xxxvi, a) is about 3' 6". It bears a snake-lanchhana (Pl. lv - fig. XXIII) on the pedestal. The attendants, the chatra, the snake canopy and the prabhavali agree with the rest of the images examined above.⁴

OTHER IMAGES: Besides these images, there are some in other bastis of Gravana Belgola. The twenty-third image (Pl. xxxvii, a) in the garbhagriha of Shandari Basti,⁵ another image in the garbhagriha of Mangai Basti (Pl. xxxvi, b) and the unshrined image in the garbhagriha of Alkana Basti fall under this. The first one bears

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| 1. | No. 3 - App. II. |
| 2. | No. 14 - <u>Ibid.</u> |
| 3. | No. 31 - <u>Ibid.</u> |
| 4. | No. 34 - <u>Ibid.</u> |
| 5. | No. 23 - App. III. |

the snake-lanchhana on the pedestal. It is about 3' 8½". The image in Mangai Basti bears an inscription and this has been brought to light in the present study.¹ According to this, the image was got prepared by Kamaoharya, a disciple of Arhanandi-deva. It is about 4' high and it could be assigned to the 14th century. The image found in Akkana Basti is about 4' 2". It stands on a basement which is about 2' 3" high. An inscription engraved on the pedestal says that it was caused to be made by Nagiyakka.²

These images have the same characteristics which are already noticed in the images found in the suttalaya of Gomata. Almost all of them exhibit the Hoysala workmanship. They are accompanied by the usual snake-canopy, the umbrella, the prabhavali and the attendants.

PARSVANATHA BASTI ON CHANDRAGIRI: The image of Parshvanatha (Pl. xlv, a, b and c) enshrined in the garbhagriha of Parshvanatha Basti is unrivalled in size and workmanship by any other image of this Tirthankara at Sravana Belgola. It is about 14' 6"; the entire image, including the snake hood, is about 16' 3". The image and snake are carved out of a single piece of black stone of a very fine variety. The snake is particularly note-worthy for its size and workmanship. It rises in seven folds at the back of the Jina and its huge canopy (about 2' wide) spread over (Pl. xlv, c) his head. The Tirthankara is represented

1. No. 29 - App. I.

2. MC II, 3B 331.

in the Kayotsarga attitude and his feet are placed on up-turned padma. The usual chatra over the snake canopy and the prabhavali at the back are missing in the present instance. But a panel, about 3' 3" high, rises on the basement and touches the knees of Parsvanatha. The front face of this panel contains some interesting sculptures. The panel could be vertically divided into three parts the portion to the right of the right leg, portion to the left of the left leg, and the intermediary portion. The intermediary portion contains simple sn creeper-designs. In the right and left portions of the panels are large convolutions. There are four such convolutions on ~~in~~ each side, each of the convolutions containing a group or a single figure. The four large convolutions on the left side bear the following scenes: (1) a king being attended by a lady, the latter holding an umbrella over his head; (2) a musician with a flute and a lady dancing to his left; (3) a lady with a snake canopy of single hood over her head and a man to her left having the same type of snake canopy, and both stand in anjali-mudra etc.. The four convolutions to the right contain the following scenes: (1) a divine being with eight arms (Indra?) who holds (from right lowest hand): broken, vajra, khadga, and the uppermost hand has held the hill lofted over the head; (from the left, upper most-hand) holds the hill, svargahasta, trident (?), and shield; (2) an Yaksha with a heavy club in the right hand while the left hand is broken; (3) two persons - the belly of one of the persons is torn and it appears like the wide opened mouth of a lion and another person holds two snakes in his two hands; (4) a king and his queen in anjali affixed with a number of ornaments and crowns. The whole panel seems

6 depict a certain mythological event connected with the life of Parsvanatha. It appears to reveal the lower world, and Kamata creating an upasarga and Indra marching to the Jina

for the purpose of anointing him. All these seem to have got the image the name of Kaniatha-Parasvanatha, the name in which he is addressed in one of the inscriptions of 12th century.¹

PARSVANATHA OF CHANDRAGUPTA BASTI: The central cell of Chandragupta Basti on Chandragiri enshrines an image of Parasvanatha. It is about 5' high. The snake rises in five folds at the back and spreads its seven hood over the head of the Jina. It is also a Hoysala work, but its exact date cannot be ascertained.

NO.2-PARSVANATHA BASTI: We have already noted above that one of the temples on Chandragiri is wrongly called after Suparvasvanatha whereas it is actually that of Parasvanatha. Unlike the images noted above, Parasvanatha is represented in the Paryankasana in this basti. Though there is no lanchhana on the pedestal, the seven hood canopy which spreads over the head of the Tirthankara amply proves our identification. The Jina is seated on a singa-pitha which possesses a back-cushion. Behind this pitha stand the two chauri-bearers. They are elaborately dressed as in other images. But the entire group exhibits a pre-Hoysala workmanship.²

THE UPPER-STORY IMAGE OF CHAVUNDARAYA BASTI: The upper storey of Chavundaraya Basti enshrines an image of Parasvanatha. The seven hood snake canopy which spreads over the head of the Jina proves this identification. Here also the Jina stands in the Kayotsarga attitude. The image

1. MO. II, SB 355 (130).

2. Lingana Bolcola, (Kannaḍa), P. 18.

is about 5' high. According to an inscription, engraved on the pedestal of this image, it was erected by Jinana in memory (?) of Chavanderaya.¹

SANTISVARA DASTI IMAGES AT JINANATHAPURA: Among the outer-wall images of Santisvara basti we come across two varieties of the images of Parsvanatha: (1) the images with the snake canopy; (2) the images without the snake canopy but with the attendants. These may be examined here in brief:

(a) One of the images has the snake canopy over its head. The Tirthankara (about 8' 4") is flanked by the Ugauri-bearers. His attendants sit in the sukhasana on either side of the Tirthankara. They are also accompanied by the musicians.²

(b) Two images of Parsvanatha are represented without the snake canopies. But the Yaksha and Yakshis who flank him hold the attributes which agree with the attributes held by their counter-parts found elsewhere. The Jinns are represented in the Kayotsarga attitude with the mukhodes over their heads. One of them³ is about 8' 2" while the other is about 2' high.⁴

(c) There is one more image without the snake canopy. One of the attributes held by the attendants differs

1. NO II, SB 121 (67).
2. No. 26 - App. IV.
3. No. 35 - Ibid.
4. No. 57 - Ibid.

from the normal list of attributes provided by the texts. However, the image could be identified as that of Parsvanatha.¹

PARSVANATHA IN ARJUNAL BASTI AT JINAMATHAPURA: The image of Parsvanatha enshrined in the garbhagriha of Arjuna Basti at Jinamathapura is unique in certain respects. It is made out of marble stone and it belongs to the 19th century. Here the Jina is represented in the Varanaka and over his head spreads a snake canopy but of eleven hoods. It is the only image of Parsvanatha found in our study which possesses eleven hoods. Though it is of much recent period, it is of great iconographic interest.

THE PARSVANATHA IMAGE OF THE BASTI AT DEKKA: In the garbhagriha of Parsvanatha basti at Dekka there is another image of Parsvanatha. Here the Jina is represented in the Kayotsarga attitude with a seven hood snake canopy spread over his head. The image is about 4' high. The attendants who flank him on either side at the bottom hold their characteristic weapons.

XXIV. Mahavira.

Mahavira Vardhamana is the last of the twenty-four Tirthankaras. He succeeded Parsvanatha after a gap of 230 years. He was the contemporary of Gautama Buddha.² He was

1. The original image with seven hood canopy is now found in the nearby tank.
2. Schubring, op. cit., P. 37.

born at Kundapura, or Kundalapura to king Siddhartha and Priyakarini Devi.¹ He lived for seventy-two years. He had golden complexion and was seven-hastas high. He attained the Kovala-jnana under a sala tree.

Some texts describe the significance attached to his name. According to the Uttarapurana Jangama called him Mahavira as he exhibited great courage while playing with and subduing a serpent.² He was called Vardhamana as he acted as the promoter (vardha) of dharma on this earth.³ Achanna, a Kannada poet, gives five different names of this Tirthankara with an explanation to each one of them.⁴ All texts assign him a lion cognizance. His attendants are called Matanga Yaksha and Siddhayika Yakshi.

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1. OP. (Ms.), 105.
 2. UP. LXXVI, 294-5.
 3. Schubring, op. cit., P.32. For another version, Vide., JL, P. 90.
 4. Vardhamanapurana, XIII, Pp. 218 ff and XIV, Pp. 236 ff. Here it is stated, that first he was named as Vira and Vardhamana. Then when Sanjaya Vijaya got some doubts regarding the interpretation of certain passages in Agama he came to Vardhamana and circumambulated him and got his doubts removed. Sanjaya called him Jnanti. Then, as narrated in the Uttarapurana, Jangamakas story is repeated and the circumstances leading to the confirmation of the name of Mahavira. This work mentions yet another name of Vardhamana. It is said that as he caused good to the people of Vasudha he was called Vaoudhikabandhava. In XV, Pp. 248 ff, another

(contd)

A number of images of Mahavira have been found in the country. In Sravana Belgola we have come across five images of him. All of them are represented in the Kayotsarga attitude. Let us examine them in some detail:

1. There are two images of Mahavira in the guttalaya of Gomata on Vindhyagiri. One of them¹ (Pl. xxxvii, c) is about 3' 9" high; while the other² is about 3' 10". Both bear the lanchnanas and the inscriptions.

In IV, Pp. 249 ff, another interesting incident has been narrated. Here Parvati seeks the permission of Siva to allow her to examine Vardhanana's integrity when the latter was standing in the Pratinayoga. Siva sends his goblins to disturb the Jina, but to no avail. Pleased by the integrity of the Jina, Parvati and Parameesvara confer upon him the names of Bhavira and Ativira.

1. No. 36 - App. II; Narasimhachar identified this image as that of Vimalanatha, but this is obviously a mistake.
2. No. 22 - App. II; Narasimhachar wrongly identified this as the image of Sumatinatha.

According to these inscriptions, the first was installed by Kasaviseti,¹ and the second was installed by Kallaya-dandanayaka.² The images belong to the later part of the 12th century. In both instances they are flanked by the attendant deities with the identical attributes. The images possess the usual mukhota over the head and the prabhavali at the back.

2. The twentyfourth irthankara in the garbhagriha of Bhandari Temple (Pl. xxvii, b) an image of Mahavira.³ The prabhavali of the lion (Pl. lv - fig. xiv) is incised on the pedestal of this image. There are the usual mukhota over his head and the prabhavali at his back. But the attendants who flank him on either side hold the attributes which do not agree with the two images of suttalaya examined above, but they broadly agree with the texts. The image is about 3' 3" and it belongs to 1150 A.D.

3. Two images of Mahavira are found in Mangai Temple. One of them (Pl. xxvii, c) stands on a pedestal (2' 3") and it is about 3' 3". The pedestal is devoid of the cognisance. Originally an inscription was engraved on it, but it is completely erased leaving only one or two letters now. However, the image could be identified with the help of the attributes held by the attendants. They are in perfect agreement with the attributes held by the attendants of Mahavira found in the suttalaya of Gumpha.

1. BU, no 197.

2. Ibid., no 190.

3. No. 24 - App. III.

4. Another image of Mahavira (Pl. xxxvii, d) is found in the same place. It is also represented in the Kayotsarga attitude. It stands on a pedestal (2' 4") and it is about 4' 7". There are the usual mukhade over his head and the prabhavali at his back. But there is no lanchhana on the pedestal of this image; instead, there is an inscription which states that this image of Vardhamanaevami was caused to be made by Sasatayi, a lay-disciple of Panditadeva in about the early part of the 15th century.¹ But, strangely enough, the attributes held by the attendants do not agree with the two groups examined above.

BAHUBALI OR GOMMATA.

Though Bahubali is not one of Tirthankaras he is regarded and respected by the Jains as much as any of the Tirthankaras. We come across several bastis and a large number of images of Bahubali in the country. The most famous images are, however, found at Ravana Belgola itself.

Bahubali was born to Adinatha and Sunanda.² His elder brother (by step-mother) was Bharata. These two ruled different parts of the empire after Adinatha. But Bharata started a career of conquest and defeated every one. He ultimately faced his brother Bahubali. In the fight that ensued Bahubali won/ successively and humbled Bharata and in the course of these fights, he became disgusted of the worldly gains and renounced all that he had. He stood

1. EC., SB 338.

2. Jaina Antiquary, Vol. VI, No. I., (1940)

R.P.Mitra's "Bahubali Gommatesvara", Pp. 25 ff.

is a
fact here
it has to be
revised

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in the Kayotsarga and meditated¹ till he was enlightened. It is in this posture that we find the images of Gomata at present.

Let us turn our attention to the images of Gomata found at Sravana Belgola:

1. The colossal image of Bahubali (Pl. xiii, b) found in the centre of the court-yard or suttalaya on the summit of Vindhya giri is popularly called Gomata. It is supposed to have been erected by Chavundaraya, a minister under the Ganga king Rachamalla, in about 983 A.D. It is about 56' high and the tallest image in the country.

② All images of Bahubali are represented in the Kayotsarga posture as he is said to have meditated in the pratinayoga and attained the knowledge.² As he ignored all difficulties, disregarded the worldly affairs and comforts and stood motionless, ant-hills developed at his feet and creepers encircled (Pl. xxxviii) his body.³ The ant-hills and the black-serpents which sauntered around him are described to have appeared like the nilotpala-pushpae.⁴ In the colossal image of Gomata the sculptors seem to have tried to reflect these Puranic descriptions. The mighty image of Bahubali stands firm and erect with serenity and

1. PP describes his thoughts before he renounced the world - Vide., XXXVI, 70-80. Cf., UP (AL) Pp. 69-70.
2. PP, XXXVI, 106.
3. Ibid., 107 and 110.
4. Ibid., 171-72.

calmness radiating from his face, unmindful of the serpents that counter round him and unaware of the ant-hills that were developing at his feet and the creepers that were encircling his body. His eyes (Pl. xiii, c) are expressive of the spiritual attainments; while his physique, strong and stable, is indicative of the valour with which he frustrated the designs of Bharata during the successive bouts. The finest part of the image is the face of Bahubali where the sculptor has tried to capture the serenity of an yogi and the beauty of Manmatha or god of love. The schematic arrangements of the hairs, the sharp and shapely nose, the half-pursed lips and the half-closed eyes attract the attention and evoke admiration in the heart of the onlooker.¹

2. There is other image of Bahubali (Pl. xxxix) in the suttalaya of Gomata on Vindhyagiri.² The image is more gracefully finished than that of Gomata. It is about 5' 8" high. Here also Bahubali is represented in the Kavyotsarga attitude with creepers encircling his legs and arms. But there are no serpents and the ant-hills at his feet are not there but on either side of him, at the bottom, is a lady who holds the encircling creeper. Probably, they are Kechari and Brahma-Bhondari who were, according to the tradition, visiting the Bahubali and removing the encircling creepers.

3. Another image of Bahubali is found on the right side of the Akkandabagilu on Vindhyagiri. The image is hewn out of the same rock from which the door-way is prepared.

1. MAP 1947-56, Pls. I, XVI, XVII, and XVIII.

2. No. 60 - Chart No. I.

On the other side of the door is an image of Bharata. According to the epigraphs connected with these two images, they were got prepared by general Bharatesvara, a lay-disciple of Gandavimuktadeva.¹ The images are about 6' high. Though they are hewn out of the granite rock in situ, they exhibit fine workmanship of the Hoysala sculptors. Here also the creepers encircle the legs and the hands of Gomnata, but there are no ant-hills, the serpents and the servants.

4. One of the bastis was dedicated to Bahubali. It is found on the summit of Chandragiri hill and is popularly called Terina basti. Here also Bahubali is represented in the Kayotsarga attitude. There is a sukhada over his head and a prabhavali at his back. The creepers, as usual, encircle his legs and arms. But unlike all other images the image under observation does not possess the schematic arrangement of the hairs. Here the hairs are merely combed back. Moreover, as found in the images of Adinatha the hairs have fallen on the shoulders of Bahubali. The image is about 4' high. According to an inscription, the temple was built by Hashikabbe and Santikabbe, mothers of Poyala Setti and Nemiseti respectively. These two Settis are described as the royal-merchants of Vishnuvarahana.² Hence the image may be assigned to the early part of 12th century.

1. EC II., SB 265 and SB 266.

2. EC II., SB 137.

CHAPTER I

**The Geography of the
Islands**

Adinatha : Vrishabha (naga)

The male attendant of Adinatha is popularly called Jozukha Yaksha¹, but in Karnatak he is called Vrishabha Yaksha² after the name of his lord, Vrishabhanatha.

According to the Sanskrit texts Jozukha has the golden complexion. His yohana is a bull (Vrishabha) and his four hands hold different attributes. Pratishtha Vilasa assigns a parasu, akshatula and phala in these hands. Other characteristics attributed to him are the face of a bull and a dharmachakra mark on the head.³ In Pratishthasamudhara he is ascribed with a parasu, akshatula, phala and varada-mudra in those four hands.⁴ In the Karnata tradition followed in Jainas-Kanchi, he is described as seated in lalitasana, bearing an akshatula, parasu, matulunga and abhaya-mudra in his hands.⁵ Pampa, a Kannada describes him as having the beauty of the moon. He also ascribes to him:

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1. PT, VII, 1 (P. 331).
 2. Pampa's Adipurana, I, 8; cf., SI, P. 13. But in the convention now followed, he is invoked as Vrishabha - Vide., Chaturvimsati-Tirthankaravachana, P. 32. In a Jainas-Kanchi Ms. he is referred to in the same name - IAT, P. 197.
 3. PT, VII, 1 (P. 331).
 4. P., II, 129 (P. 66).
 5. IAT, P. 197; cf., " Digambara Jainas Iconograph," IA, XXII, (Dec. 1903), Pl. I, fig. 1.

the Vrishabha-lanchhana, Vrishabha-vahana and Vrishabha-mukha. His four hands are attributed with a parasu, phala aksharmala and varada-mudra.¹ The two palm-leaf Ins. of Jaina-Kanobi² fully agree with the description given by Pampa.

There is not a single independent image of Vrishabha Yaksha at Sravana Belgola, but quite a number of miniature images are found represented along with Adinatha. Let us examine these and note the iconographic details of this Yaksha.

1. Vrishabha Yaksha who stands to the right of one of the images³ of Adinatha in the Suttalaya of Jomanta on Vindhyagiri bears in his four hands a parasu, varada, phala and aksharmala. All these four attributes found in this image correspond to the description given in the texts

1. Adipurana, I, 8 (P.2). The text reads:

Parasur phala-ākṣhaśūtra varadōchita chihna
chaturdhujaṁ manō

naṁ vrishā-lāṅghanaṁ vrishā-mukhaṁ vrishā-
vāhanaṁ-Indu kunda saṁ

-daratara veranaṁ-1 Vrishabhanātha kantha-rechan-
-ōktiya'lli ma-

Ikuraḍ-omaga-āgalum Vrishabha-yakṣaṇaṁ vighna-maṇaḥ
prauvittiyam

2. EAT, p. 197.

3. No. 3 - App. II

mentioned above, especially in Pampa's Adipurana. But there is a minor difference in the order in which the attributes have been held.

2. There are two other images¹ of Vrishabha Yaksha accompanying Adinatha in the same guttalaya (Pl. xii, c and d). The attributes held by the Yakshas are a parasu, akshamala, phala and varada. In another image² in Jhankari Basti, the yaksha holds the same weapons in the same order (Pl. xii, a). These three images exactly correspond to the description given by Pampa in Adipurana.

But in none of the miniature images examined above, Vrishabha Yaksha is represented with the face, cognizance and the vehicle of a bull. His colour could not be ascertained as the images are all in the fine-grained pot-stone of black colour. They are elaborately dressed with the kirita, lunCola, hara, keyara, katibhndha and other ornaments which are commonly found on the Yakshas.

The following points may be summarised here in conclusion:

and/or (1) There is a broad agreement among the Sanskrit as well as Kannada texts regarding the attributes, colour/vehasa of Vrishabha Yaksha. (2) The Sravana Belgola images punctiliously reflect the iconographic details mentioned in the Kannada texts.

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1. Nos 15 and 27 - App. II
 2. No. 1 - App. III

II. Ajitanatha : Mahayaksha

a ? / The attendant of Ajitanatha is named by all the texts as Mahayaksha. The Sanskrit texts¹ usually attribute an elephant-vanana to him; but in the Kannada tradition he is attributed with a snake-vanana.² Regarding his colour also there are certain differences in the Digambara texts. Pratishtha Tilaka³ gives the kaladhanta (silver), Pratishtha-sarasa assigns the hema (golden)⁴; while the Digambara tradition in Kannada attributes the black colour to him.⁵

About other details of Mahayaksha the following points may be noted from the texts: The Sanskrit texts assign four faces and eight hands to him. His attributes are: (for the four left arms) a chakra, trigula, khadga, ankusa; (while other four right arms are to bear), a khadga, danda, parasu

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1. PI, VII, P. 330. Of., PS, III, 130 (r.66) etc. etc., The Ms. II of Jaina-Kanohi also attributes the same vanana - Vide., IAT, P. 192.
 2. The Kannada tradition and Ms. No. 1 of Jaina-Kanohi - Vide., IAT, P. 192.
 3. PI, loc. cit.
 4. PS, Ms. in Jaina biddhanta Bhavana, Arrah - cited by Dhattacharya in JI P. 96, n. 3
 5. IAT, P. 192.

and varada-mudra.¹ In the Kannada tradition followed in Jaina Kanchi, the same attributes are given with absolutely no modification. But, here, the number of faces are not specified. These views are in the main repeated in the two palm-leaf Mss. of the same place, but in one of the Mss. the four faces of Yaksha are mentioned.² The Kannada poet, Ranna does not specify the attributes of Mahayaksha in his Ajitanathapurana-Tilakam.³

Let us now turn our attention to an examination of the images of Mahayaksha. No independent image of this Yaksha has been met so far in Karnatak nor has any come forth from other parts of India. At Sravana Belgola too, we

1. PS, III, 130 (P. 60); In PE, seven important weapons have been enumerated leaving out the eighth one. The text reads:
Chakram tricuḷam kaśalaṁ druṇiṁ vai khadgaṁcha
daṇḍaṁ paraśuṁ pradhaṇaṁ, bēbharanam-isaṭ-Ajita
-nātha pādaṁ yaḷē Mahāyaksha-ebaturmukhatvam ...
VII, 2 (P. 331).
2. TAT, P. 108; or the four faces, refer Ms. No. 11. This is also endorsed by PD, loc. cit.
3. Ranna praises Mahayaksha (Vide., Ajitanathapurana 1, 15, Tilakam) but he does not go into the details of his attributes. The Yaksha is merely mentioned as one having broad chest, the eyes of the petals of a padma; a kalpavriksha at the feet of the Jina; the guardian of the seat (law or dharma) of Ajita etc., etc.

8/a/

do not come across any independent images of Mahayaksha. But he is found in the miniature forms, as the male-attendant¹ of Ajitanatha. In three instances (Pl. xxii, b, c and f) he is found standing in tribhanga to the right of his lord. He is elaborately dressed with a number of ornaments, a Kirita and an under-garment. But none of these has been portrayed with four faces and eight hands; instead, he is found with only one face and four hands. In all these three miniature images he bears a chakra, trishula, padma, khadga in his four hands.

In conclusion the following points may be noted:

(1) All texts attribute eight hands to Mahayaksha. But in the sculptural representations, he is found with only four hands. (2) The texts ascribe to him an elephant or a snake-yahana. As this yahana is not given in any of the available images, it is not possible to ascertain it. (3) The texts are unanimous in specifying his attributes. In the sculptural representation also these specifications are honestly followed and hardly any variation is noticed in the images of Sravana Belgola.

1. These three images are:

One in Shandari Basti (No.2, - App. III)
and the other two are in the Suttalaya
of Gomata on Vindhya giri - (Nos. 7 and
33 - App. II).

III Sambhava : Trimukha Yaksha

All texts agree in recognising Trimukha as the Yaksha of Sambhavanatha, the third Tirthankara. His complexion is mentioned to be either dark (Anjana)¹ or dark-blue (dyana)². His vehicle is a peacock (sikhavala).³

The texts endow him with the three-faces (three-eyes) and six arms. Of these six arms, the right three are to hold a chakra, khadga, ankusa; while the left three are to carry a danda, trisula and scissors or dagger (sitakartrika).⁴

1. TA, VII, P. 330.
2. Kanneda tradition in Jainas-Kanachi etc. TAI, P. 198.
3. Though this yahana is given in all Digambara (and Svetambara) texts, one of the palm-leaf Ms. at Jainas-Kanachi attributes to him a vira-markata or heroic-monkey - Ibid.
4. PS, III, 131 (P. 67); Cf., PI, VII, 3 (P. 332). The latter text reads thus:

Savyasā karaśa-chakrasaśa śruṇā yō dandāśa
trisūlāśa sitakartrikāśa cha
anyair-bibharti śrīta-sambhavaśa taśa ^{yaj} trimūrtāśa
Trimukh-ākhyā yakshaśa

The same details are given in Jainas-Kanachi Ms. No. XI - Vide., TAI, P. 198.

The iconographic details of this Yaksha cannot be known from the Puranic literature of Kannada as no independent Purana was composed on Sambhava by any poet of Karnatak. But the Kannada tradition throws immense light on these points. According to this tradition Trimukha has to possess three faces and six arms. The Yaksha has to bear a tribula, naga or vajra¹ and abhaya in the right hands and a khadga, anusa and pustaka (?) in his left. In the palm-leaf Ms. No. 1 of the same place, his six hands are attributed with a sword, shield, sword (katti), discus, trident and staff.²

The above study makes one point clear. Whatever may be the minor variations, the texts broadly agree in describing the number of faces, eyes, arms, and attributes to Trimukha Yaksha.

4 / Let us now turn our attention to the sculptural representation of Trimukha. No independent image of this Yaksha has been found at Javana Belgola, but in three instances, he is found accompanying his lord, Sambhava. In all these three instances Trimukha stands to the right of his lord in tribhanga. As usual, he is elaborately dressed and he bears different weapons in his hands. But the sculptors have not portrayed him with three-faces and six-arms, instead, he is portrayed with only one face and four

1. TAT, P. 198. But the second weapon in the right hand appears like the scissor rather than like a naga, or a vajra - Vide., surgess, op. cit. Pl. 1, fig. 3.

2. TAT, P. 198.

arms. The attributes held in these hands are as follows:

1. The Bhandari Basti image¹ holds a sword, susala, chakra and sword (Pl. xxiii, c). These attributes generally agree with the texts and particularly with the Jaina-Kanohi Ms. No. I.
2. There are two images of Sambhava in the suttalaya of Gomnata on Vindhyagiri wherein Trimukha Yaksha accompanied them. In both instances, (Pl. xxiii, a; Pl. xxiv) the Yaksha holds a trisula, pasha, chakra and khadga.² These weapons broadly agree with the texts.

In conclusion, the following points may be noted:

- (1) The texts agree in ascribing three faces, threeeyes and six hands to Trimukha Yaksha. But in actual representation he is found with only one face and four hands. (2) The weapons held by the images broadly agree with the texts.
- (3) No independent image of Trimukha has been found at Gravana Belgola; hence, his yahana could not be ascertained. It is also not possible to ascertain his colour from these sculptural representations.

1. No. 3 - App. II
2. No. 12 - App. I and No. 36 - App. II.
The latter has an inscription (SB. 199.) which says that it is an image of Mallinatha. But the scribe committed a mistake while inscribing this inscription on the pitha of this image; actually it should have been inscribed on the pitha of the previous (No. 37) image. The latter image is having the iconographic features of Mallinatha.

IV. Abhinandana : Yakshesvara

Yakshesvara is the male-attendant of Abhinandana, the fourth Tirthankara. All texts refer to him as riding an elephant. His colour is differently mentioned as blue or dark-blue or dark in these texts.¹

He is described as one carrying a bow and shield in his left hands and arrow and khadga in his right hands.² In the Kannada tradition, the four hands are endowed with a sword, abhaya, sula, arrow and bow.³ Thus there is a general agreement among these texts regarding the attributes to be held by the Yaksha. They are the offensive and defensive weapons of a warrior.

1. IAT, P. 199.

2. PT, VII, 3 (P. 332). The text reads:

Kodanda-sat-khēṭaka-vāma-hastān vān-ānaya-
hast-ōddhṛita-dāṇa-khaḍgam
Yakshēśvara tvām-Abhinandan-arhat-pādābja-
bhṛīṅgaṁ prayajē prasīdam -//

JL., PJ, IXL 132 (P. 67) and Ms. No. II of Jaina-Kanchi - Vide., IAT, P. 199.

In the last the attributes are enumerated in the following sequence: an arrow with the feather of kankapātra, bow, sword and shield.

3. IAT, P. 199; Of., Burgess op. cit., Pl. 1, fig. 4.

Though we have not come across any separate images of Yakshesvara at Sravana Belgola, he is found accompanying his lord Abhinavadasa in three instances. One of them is in Bhandari Basti¹ (Pl. xxiii, d) and the other two are in the Guttalava of Gomata² (Pl. xxiii, b; xxvii, a). In all these three images Yakshesvara stands in tribhanga to the right of his lord. He has been endowed with four arms and is profusely decorated with a number of ornaments and a crown. His four arms, in every one of these images, carry an arrow, bow, shield and sword.³ Thus, there is not only a perfect agreement among the images themselves but, these, in turn, are in agreement with all the texts noted above and specially with Pratishtha Tilaka.

In conclusion, the following points could be noted:

(1) The texts attribute four weapons of a warrior to Yakshesvara. These are punctiliously applied while preparing his images. The attributes held by the miniature images of Sravana Belgola are in perfect agreement with Pratishtha Tilaka. (2) Unfortunately no independent image of this Yaksha has been found. Hence, his yahana could not be verified like-wise his colour could not be ascertained from the available sculptural data.

1. No. 4—App. III
2. Nos. 17 and 26 — App. II
3. No. 17 — App. II. In this the arrow appears more like a vajra. But from the circumstantial evidence, this could be more properly identified as that of an arrow.

V. Sumatinatha : Lumbura Yaksha

The Yaksha of Sumati Tirtsanakara is called Lumbura. According to some texts he rides a garuda, but some other texts mention a lion as his vehicle. He is mentioned by some as having the golden colour while by others as having the dark-blue (syama) colour.¹

Among the Sanskrit texts, Pratishthasaraodhara² attributes two snakes, a phala and varada-mudra to his four hands. Pratishthaparasma-crana, while endorsing the same attributes assigns a sarpa-vainopavita to this Yaksha.³ Pratishtha-Tilaka also agrees with these two texts though it specifies the serpents in the upper two arms and varada-mudra and phala in the lower two.⁴

1. TAT, P. 199 ; PT, VII, P. 330 mentions garuda-yaksha.

2. PS, III, P. 133 (P. 67).

3. Mo. in Jaina Siddhanta Bhavan - cited by Dhattacharya in JL, P. 100, n. 1.

4. PT, VII, 5 (P. 332). The text reads:
Urdhvestitābhyām phaninau karābhyām adha-

sthitābhyām śādhataṁ pradānam

phalaṁ prayakṣyē Sumatīśa-bhaktāṁ śrī-Tumburaṁ

sarpanay-ōpavītaṁ

There is a broad agreement between the Kannada tradition and the literary works. Here the Yaksha is endowed with four arms. But according to one version he holds a snake in each of the upper two arms, while the lower right is placed in the abhaya mudra, and the lower left is in the kataka.¹ The description given here roughly agrees with the Sanskrit texts noted above. In agreement with these texts and the tradition a palm-leaf Ms. of Jaina-Kanchi described the Yaksha as having a snake in each of the two hands, and a phala and varada-mudra in the other hand. It also attributes a naga-yajnopavita to him.² This version is also in agreement with the Sanskrit texts noted above.

As opposed to all these texts, an altogether different version has been given by another palm-leaf Ms. of Jaina-Kanchi. Here the Yaksha is attributed with a sword, shield vaira and phala. In addition to this, he is described as having the golden colour and as riding a lion. This version is unique among the Niganbara texts.³

Let us now turn our attention to the sculptural representation of Tumbura. The separate images of this Yaksha have not been noticed so far anywhere in India; nor any such instance has been met with at Sravana Belgola. But here, we come across three miniature images of Tumbura represented as attendant on his lord Jambhinatha. In all these three instances the Yaksha stands in tribhanga to the right of his lord. He is elaborately dressed with the

1. Burgess. op. cit., Pl. 1, fig. 5.
2. Ms. No. II of Jaina-Kanchi - PAF, P. 199.
3. Ms. No. I - Ibid.

usual ornaments and a kirita. Here are the three examples:

1. He appears with Sumatinatha in Bhandari Basti.¹
Here (Pl. xxv, d) he holds in his four hands a sword, shield, phala and vajra. These attributes are in perfect agreement with the unique texts of Jaina-Kanchi cited above.
2. In two other images of Sumati found in the guttalaya of Gomata (Pl. xxv, a, b) Tumbura appears holding the same weapons in the same order.² This once again proves that the sculptors of this place were following the Jaina-Kanchi text noted above.
3. A third image of Sumati is found in the garbhagriha of Nagara Jinalaya. Here also Tumbura is represented in the miniature form to the right of his lord. He holds musala, shield, phala and vajra. The only difference occurring in his image is that instead of a sword he holds a staff (musala). But the nature and the characteristics attributed to those two weapons are one and the same. This could be regarded as a minor variation in the mode of representing the first weapon. If this is accepted, we once again find an agreement between the attributes held by the image and the unique Jaina-Kanchi Ms. cited above.

In conclusion the following points may be noted:

- (1) The majority of texts -- Sanskrit as well as Kannada assign the snakes as the characteristic attributes of Tumbura. But one of the texts attributes the weapons like the sword, vajra, shield to his four hands. This version is unique and

1. No. 5 - App. III

2. No. 31 and No. 33 - App. II

is opposed to the majority of the texts. (2) The images of Gravana Belgola honestly follow the unique texts of Jaina-Kanchi rather than the majority of other texts in representing Tumbura. (3) As the attributes represented in these images correspond to the unique text of Jaina-Kanchi naturally it could be assumed that Tumbura was known to the sculptors of this temple-city as described in this text.

VI. Padmaprabha : Puspa Yaksha

Padmaprabha's attendant is called Puspa Yaksha.¹ His cognisance or yaksha is mentioned by different Digambara texts by different names like Yruchabha (bull), Krishnasara (deer). Like-wise some texts attribute the white-complexion, while other attribute the dark-complexion to him.²

The Sanskrit texts ascribe a shield and abhaya-mudra to his right hands and a lance and varada-mudra to the left.³ These attributes are also endorsed by other texts.⁴ In Kannada

1. In ST, P. 15, he is mentioned as Kusuma Yaksha.

2. TAT, P. 200.

3. PI, VII, 8 (P. 333). The verse reads:
 Khēt-obhaya-ōdbhāsita-savya-hastam kurt-ekṣa-
 dāna-sphurit-ānya-pāṇin
 Padmaprabha-ōrīpāda-padmā-dhṛīṅgaṁ Puṣpa-
 kṣya-yekṣhēśvaraṁ-archayāmi

4. PS, III, 134 (P. 67). The verse cited by Dharmacharya as appearing in MPV (a Ms. in Jaina Siddhanta Bhavan, Arrah) in PI, P. 101, n.2 is identical with that found in PS. It is difficult to account for this verbatim repetition of the verses. Cf., Ms. No. 11 — Vide., TAT, P. 200.

tradition also he is assigned with a spear and shield in the upper hands and abhaya-mudra and kataka in the lower.¹ But a Jaina-Kann'hi Ms. attributes a lotus (kunda), shield, varada and abhaya-mudras to him.²

87 The above study makes it clear that there is a general agreement among all Digambara texts regarding the number of hands and the attributes to be held in these. We witness such an agreement even in the sculptural representations of Pushpa Yaksha found at Sravana Belgola.

As no separate image of this Yaksha has been noticed in the present study, our examination naturally confines itself to his miniature sculptures. Here, he is found accompanying his lord Padmaprabha, the sixth Tirthankara. He stands in tribhanga, decked with a number of ornaments and bearing his characteristic weapons in his hands.

1. One such image is found in Bhandari Basti.³ Here (Pl. xiv, c) the Yaksha bears in his four hands a lance, shield, abhaya-mudra and varada-mudra.
2. Another image (Pl. xiv, c) is found in the guttalaya of Comata where also he is represented in the same posture and bearing the same weapons in the same order.

In conclusion, the following points may be noted:

- (1) All Digambara texts, Sanskrit as well as Kannada, generally

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1. Burgess. op. cit., Pl. 1, fig. 6.
 2. EAT, p. 200.
 3. No. 6 - App. III
 4. No. 6 - App. II

attribute a spear (or a lance), shield, abhaya and varada (or kataka) to the four hands of Pashpa Yaksha. There is a perfect agreement between the images and the texts on these points. (2) No separate image of this Yaksha has been found so far. Hence his cognizance or vahana cannot be established. This applies to his colour also.

VII. Suparsvanatha : Matanga Yaksha

Some of the Digambara texts call the attendant of Suparsvanatha by the name of Varanandi, but a majority of the texts¹ call him Matanga. The latter name is also found in the Svetambara texts. His colour also varies from blue to dark (black) in the texts.² But all these texts attribute to him the cognizance of a lion (mrigendra).

Let us now turn our attention to the number of hands and the attributes ascribed to Matanga Yaksha. Here also we

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1. PT, VII, 7 (P. 333). The Ms. No. I and Ms. No. II of Jaina-Kanohi also mention same name - Vide., TAT, P. 200.
PS, (a Ms. in Jaina Siddhanta Bhavana, Allah - cited by Bhattacharya in Jl, P. 102, n.8.)
 However, ST, P. 18 calls him Paramandi.
 2. Vide., - TAT, P. 200.

come across two views. One of the Jaina-Kanchi Mss. mentions four hands and ascribes to them a triśula, danda, padma and padma.¹ Excepting this, the other texts ascribe to him only two hands in which he holds a triśula and a danda.² But one of the latter texts specifies no attributes at all. Some

1. Ms. No. II - PAI, p. 200.

2. PT, VII, 7 (p. 333). The text is as follows:

Yam-ogra-dandopamachandan-dandanam savy-śnacha

savya-karṇa sūlam

bibhrasam-archamī Surāśva-bhaktam Mātanga-

yakṣam kuṭilānam-ogram

Gf., Burgess, op. cit., Pl. ii, fig. 7; PAI
Ms. No. I, etc.

Bhattacharya on the basis of a verse from PT says that it "enumerates the same (attributes) as: staff, spear, svastika and flag." But this is wrong. This verse also mentions only two attributes - danda and triśula. Probably Bhattacharya mistook the "Svastika-ketu-bhakte.." as svastika and ketu (flag), whereas it should actually be understood as the "disciple of one who has the cognizance of svastika flag" i.e. Suparvanatha.

The verse is cited here to make our interpretation clear:

Simhādirōhasya sa-danda-sūla savy-ānya-

pāṇēh kuṭilānamasya

kṛishṇ-atvipah svastika-ketu-bhaktor-

Mātanga-yakṣasya ..."

— III, 135 (p. 67.)

texts mention him as having a crooked-face.¹

Though the separate images of Varanandi or Matanga have not been found at Sravana Belgola, in some instances at least, he has been found accompanying his lord - Suparvanatha. Here he is represented in a miniature form, and he stands to the right of his lord in tribhanga.

1. One such image (Pl. xvii, a) is found in the sutralaya of Gommatas.² He is endowed with only two hands - his right hand holds a trisula, and his left, a danda.

2. Another image (Pl. xvii, e) of him is found in Shandari Basti,³ where also he holds the same weapons in the same order. These attributes are in perfect agreement with the majority of the Digambara texts noted above.

In conclusion, the following points may be noted:

(1) Excepting Pratishthasparoddhara and a Jaina-Kanchi etc. other Digambara texts ascribe two hands to Matanga Yaksha. The latter, further, agree among themselves in attributing to him a trisula and a danda. (2) The Sravana Belgola Belgola images perfectly agree with the Jaina-Kanchi etc. However, as they are in the miniature form, his vahana is not represented here, hence it could not be ascertained.

1. PJG, (a Ms. in Jaina Siddhanta Bhavana, Arrah - cited by Bhattacharya in JL, P. 102, n.2);
PJ, loc. cit.
2. No. 13 - App. II
3. No. 7 - App. III

VIII. Chandraprabha : Jyana Yaksha

The sectarian literature calls the Yaksha of Chandraprabha by different names. He is generally known to the Svetambaras as Vijaya and to the Digambaras as Jyana. In Karnatak, the Yaksha is popularly addressed as Vijaya¹ even in the Digambara works, though his other name, Jyana, is not unknown.² But in a majority of the Sanskrit texts of the Digambara sect, he is popular by the latter name.³ His colour is mentioned to be dark-blue (syama or malini-kanti). About his cognizance or yahana, some texts mention a haman while others, a kapota.⁴

Let us now turn to the other characteristics of this Yaksha. The Sanskrit texts endow him with four arms and three eyes. Of the four arms the right two are to hold a parasu and a phala, and the left two, an akshamalā and varada-

1. ST, P. 15; Cf., Aggala's Chandraprabhaspuranam I, 10.
2. Chandresen's Karkalada-Gomatesvaracharita, 1, 7.
3. FI, VII, 8 (P. 353).
Cf., Bhattacharya II, Pp. 102-3; and
PS, III, 136 (P. 67).
4. Vide., TAT, P. 201. Kapota is
also mentioned by Aggala, loc. cit., and
in PS, loc. cit.

mudra¹. The texts and traditions in Kannada throw some interesting light on the iconography of Syama. Here, the tradition endows him with four hands, but excepting the abhaya-mudra in the lower right hand, the rest of the attributes are not specified in it. A Jaina-Kanchi Ms.² attributes to him a kasa (whip), paasa, varada-mudra and ankusa. In broad agreement with the latter, Aggala, a Kannad, poet mentions the varada-mudra, blossomed-pada (praphulla-kankaraha) kasa, and ankusa. He also mentions

1. PI, VII, 8 (P. 535).

The text runs as under:

Gavy-ēna dhatte parśūm phalaṁ yastatā-

akṣamaṇāṁ cha varāṁ parāṇa

karadvayēna prayaje trinētraṁ -yāṇaṁ

śar-induprabha bhakti-bhāraṁ

The same attributes are mentioned in the two Ms.:

One in Jaina siddhanta Bhavana, Arrah - cited

by Bhattacharya in JL, P. 102, n.3 and another

in Jaina-Kanchi cited by Ramachandran in JAL,

P. 201 but the order in which these attributes

are to be held, is not mentioned here.

2. Ms. No. I - JAL, P. 201.

an eye on the forehead of the Yaksha and the kapota as his vehicle.¹

So far a separate image of Vyama has not been found at Kravana Belgola. But his miniature images appear along with his lord Chandraprabha. Here, the Yaksha stands to the right of his lord in tribhanga, bearing his usual attributes in his hands.

1. One such miniature image of this Yaksha (Pl.xvii, c) is met with at Bhandari Basti.² Here the Yaksha bears in his four hands an ankusa, payon, phala and varada-mudra. These attributes broadly agree with the Jaina-Kanchi text and Aggala's work. But the kusa is replaced by a santa in the present image.

1. Chandraprabhapuranam, I, 9. the text runs as under:
Makara-kāntiym tal-da-kai-valagin nosalōl-podalū ta
vara-yacī²-bottinaśtoseva kara-alariṁ varada
pra-phulla-paṁ-
karuṇa-kāśīkusaṁkṛta caturbhujadīnā-śvaṁ kapōta-vi
-śhakra-rathanalkarīṁ Vijaya-yakṣaṁ-śdaradhya-
śnōgha-rakṣeṣyaṁ

In Chandrama's Karkalada-Gomati-varacharita, Vyama is invoked in I, 7, but there is nothing which throws light on his characteristics.

2. No. 8 - App. III

2. Another miniature image (Pl. xxvii, b) is found in the suttalaya of Gomata. Here he bears a para,¹ anusa, varada-mudra and padma² in his four hands. These attributes also broadly agree with those of image No. 1 and the texts mentioned therein.

3. Another miniature image is found to the right of Chandraprabha in the garbhagriha of Channanna Basti on Vinhyagiri.³ Here the Yaksha is attributed with a para, varada-mudra and phala. It is interesting to note that these attributes are in perfect agreement with Pratishtha Tilaka and other Sanskrit texts, and also with the Is. No. II of Jaina-Kanchi mentioned above. The image under observation belongs to the 17th century while the earlier two images (No. 1 and 2 above) belong to the 12th century.

4. The Yaksha is also found along with his lord in the suttalaya of Gomata. This is a marble image and it belongs to the post-Vijayanagar period. There is no cognizance of the Chandraprabha hence, the identification of the Tirthankara himself is uncertain. However, -
Marsikhaachar has identified it as that of Chandranatha.⁴

-
1. This is elaborately modelled with a circular shape at the top and a rope-like portion hanging below.
 2. No. 18 - App. II
 3. To the right of Chandranatha. in the garbhagriha of Channanna Basti.
 4. EQ II, Introduction P. 22. Here the weapons of Yaksha broadly agree with those of Jvalamalini.

Here the Yaksha holds in his four hands an ankusha, padma, danda and gada. The latter two neither conform to any of the images nor do they agree with any of the description given in texts mentioned above.

In conclusion the following points may be noted:

- (1) The Liganbora texts fall into two classes — the Sanskrit and the Kannada texts. The former agree among themselves but differ in some respects from the latter.
- (2) The images found at Sravana Belgola are only in a miniature form. Two of the 12th century images broadly agree with the description given in the Kannada texts. One image of 17th century perfectly agrees with a Sanskrit text. The other one (a marble image of a more recent period) differs from all these texts and the images.

IX. Pushpadanta : Ajita Yaksha

The Yaksha of the 9th Tirthankara is known by the name Ajita. He is described as having white complexion and as riding a tortoise. The Sanskrit texts mostly agree among themselves in specifying the various symbols to this Yaksha. These are a sakti, phala, akshamala and varada-mudra.¹

1. PT, VII, 9 (Pp. 33-34).

The text reads as follows:

Yajñamahē śanti phal-akṣamālā varāṅka-vān-

ōtara-hasta-yugmaś

Pushpāśu nishpēṣaka Pushpadanta-śrīpāda-

bhakt/-Ājita-yakṣanāthas

The same four attributes are also prescribed in PS, (a 4th. in Jaina Siddhanta Bhavana, Arun - cited by Bhattacharya in JL, P. 103 n. 4.); Vide., PS, III, 137 (p. 67).

In the Kannada tradition, the Yaksha bears an akshamala and abhaya-mudra in the two right hands; a spear and phala in the left two.¹ In a Jaina-Kanchi Ms. he is made to bear a phala, akshamala, trisula and varada-mudra,² but another text of the same place, prescribes for him a kasa, danda, trisula and parasu.³ The latter version is endorsed by a Kannada poet, Gunavarma in his Pushpadanta-purana.⁴

Let us now turn our attention to an examination of the images of Ajita. Unfortunately, no separate image of this Yaksha has been found at Javara Belgola, but he appears in a miniature form along with his lord. Here he stands in tribhanga attitude to the right of his lord.

1. Burgess, op. cit., Pl. II, fig. 9 ; cf., IAT, p. 201.

2. Ms. No. II - IAT, p. 201.

3. Ms. No. I - Ibid.

4. Gunavarma's Pushpadantapurana, I, 11.
The text runs as following:

Spuripa... navya-kusuda-dyuti-mattanu

kurma-vahana

aphara kasa trisula ghana-danda kuthara

chatistay-ollasa

-abhuri bhuj-Chatistayan-asesha-

Jinavara anaravarti vi-

staraka-1ge-kurt-Ajitayana vighna-

yasa-vilasana

We have two images of Pushpadanta wherein he is accompanied by his Yaksha. One of them is found at Bhanderi Basti¹, and the other is at the suttalaya of Gomata.² In the image of Bhanderi Basti (Pl. xxviii, d) the Yaksha holds in his four hands a gada, danda, parasu and trisula. These weapons broadly agree with the Jaina-Kanchi No. 1. and Pushpadantapuranam mentioned above. But in the image the gada replaces the kasa. As the nature of the duties attributed to these two weapons is one and the same, the sculptor seems to have taken liberty in assigning a gada in the place of a kasa.

In another image found at the suttalaya of Gomata (Pl. xxvii, b) the Yaksha holds a lance (tied with a flag or a bunch of flower), parasu, trisula and kasa. These attributes are in full agreement with the Jaina-Kanchi No. and Pushpadantapuranam mentioned above.

In conclusion the following points may be noted:

(1) All texts assign four hands to Ajita Yaksha. Though the attributes mentioned in the majority of texts, agree among themselves they differ from the Jaina-Kanchi No. No. 1. and Pushpadantapuranam. The last two ascribe to him a kasa, danda, trisula and parasu. (2) We have only two miniature images of this Yaksha at Sravana Belgola. One of them perfectly agrees with, and the other differs only in one weapon from the last two texts. Hence, it could be assumed, that the sculptors of this town were familiar with the canonical injunctions of these two texts.

1. No. 9 - App. III

2. No. 19 - App. II

X. Sitalanatha : Brahma Yaksha

The male-attendant on Sitalanatha is called Brahma. He is described as having the white complexion. Regarding his vahana, the majority of the texts attribute to him a lotus, but one of them makes him ride a lion.¹

Regarding the other characteristics of Brahma Yaksha, the majority of the Īḍiganbaza texts ascribe to him four heads, three eyes and eight arms. He is endowed with a bow, staff, shield, sword, varada-mudra etc.,² According to Pratishtha-Tilaka, his left hands are to bear a chapa, danda, shield and vajra, while his right hands are to bear a parasu, sword, varada-mudra etc.,³

According to the Kannada tradition, four of his six arms carry the weapons like the mace, sword, shield, rod, and the remaining two bear the abhaya and kataka-mudra.⁴ According to the Jaina-Kanchi⁵ Ms. II, he bears a sword (attahana), shield, varada-mudra, arrow, bow, staff, axe and vajra. According to another Ms. of the same place,

1. Ms. No. I - EAT, P. 203.

2. II, P. 104.

3. PT, VII, 10 (P. 334). The text reads:

Ṣa-chāpa-danda-ōrjita-khēta-vajra-savy-

ōrdvapēṇiṁ nuta-Sītalēśam

savy-āyuhastōḥu paraśv-asīṣṭa-dānam yajē

Brahma-samākhyā-yaksha.

Gf., PT, III, 139 (P. 68).

4. EAT, P. 202. Gf., Burgess, op. cit., Pl. II, fig. 10

5. Ms. No. II - EAT, P. 203.

6. Ms. No. III - Ibid.

he bears a sword, shield, arrow, bow, parasu, vajra, gada, abhaya or varada-mudra. In another work preserved and followed in Karnatak, he is mentioned to bear a bow, arrow, danda, aro, shield, sword, vajra and varada-mudra.¹

In sculptural representations, Brahma with four heads and three eyes is rarely seen. In Sravana Belgola his images do not bear even the eight hands. There are some images of Yakshas which are popularly called Brahma, but the identification of these images is not justified by proper evidences.²

1. Chaturvimsati-Tirthakavachana, P. 243.

Here the verse is as follows:

Chapōshu danda-ugra-kutāra khēṭa
khadg-ōru dambhōli var-anga-pāṇiḥ
Brahmā śaśāṅka-chakravīḥ-anbujaśaṭṭhaḥ
chaturbhujah /chaturmukhaḥ/-
abhyarchanam ā-dadhātu

2. For example all images of Yaksha sitting on the top of the pillar Kugebrahmadeva on Chendragiri, Tyagedakamba and another pillar in Gullekalajji-mantap are called Brahmadeva images. But these cannot be accepted as those of Brahma as none of them bears his characteristic marks. (This point has been discussed at greater length by the present author in his paper "Hanoestambha" read in the 28th Indian History Congress, Mysore.)

However, we have two miniature images of Brahma accompanying his lord and these could be examined here:

1. An image of Sitalanatha at Bhandari Basti¹ is accompanied by a miniature image of Brahma (Pl. xxviii; c). There, the Yaksha stands to the right of his lord in tribhanga and holds in his four hands a parasu, danda, parasu and vaira. These weapons agree with the list provided by Pratishtha-Tilaka and the two Jaina-Kanoni Nos. But two conspicuous deviations are found here i.e., instead of eight hands, the image is represented with only four hands; the Yaksha carries the parasus in his two hands instead of one. (Here, probably, the parasu is assigned in lieu of a rudra).
2. Brahma Yaksha appears with another image of Sitalanatha. This image (Pl. xxvii, c) is found in the sutcala of Gomkuta on Vindhya-giri.² Here, the Yaksha holds a danda (but it is tied with a bunch of flowers or a flag?), parasu, shield and sword. Though the vaira is conspicuously missing here and though the Yaksha possesses only four hands, the attributes are in perfect agreement with the texts noted above.³

In conclusion the following points may be noted:

- (1) There is broad agreement among the texts regarding the number of hands and the nature of attributes ascribed to Brahma Yaksha. All of them ascribe eight hands to him.

1. No. 10 - App. III

2. No. 13 - App. II

3. These four attributes are listed in the two Jaina-Kanoni Nos. and also in Pl.

(2) In actual representation, the miniature sculptures of Bravana Belgola are found with only four arms. There are no images with four heads and three eyes. The attributes, however, agree with the list provided by Pratiyutta Tilaka and the Jaina-Kanchi Mss.

XI. Brayamsunatha : Isvara Yaksha

Isvara Yaksha is the male-attendant of Jeyamsunatha. He is white in complexion. He rides a bull. The Sanskrit texts assign him four hands in which he holds a trishula, danda, akshomala and phala.¹ Some of these texts assign him three eyes.² In the Kannada tradition he is known as holding his two right hands in katoka, abhaya while his left carry a trishula and a danda.³ One of the Jaina-Kanchi Mss. roughly agrees with these in assigning him three eyes and the attributes like phala, abhaya, trishula and danda. But another Ms. of the same place widely differs from all these texts and assigns him an arrow, bow, trishula and danda.⁴ Of these, only the last two weapons agree with the general list.

1. ES, III, 239 (P. 68); Cf., 238, (a Ms. in Arrah - cited by Dhattacharya JI, P. 103, n. 1).

2. EE also mentions the same weapons VII, 11 (P. 334). The text reads as follows:

Savy-anya-hast-oddhrita-satrisula-dand-akshomala-

phalaṁ Iśvarākhyam

yakṣaś trīnētraṁ paṭitarpayāmi Śrēyōjina

Śrīpādatto-chittam

3. Burgess, op. cit., Pl. 11, fig. 11 ; Cf., TAI, P. 203.

4. Ms. No. 11 - TAI, P. 203.

Let us now turn to the images of this place. 10 independent images of Yakshasvara are found at Sravana Belgola. But he appears in the miniature form in two instances. One of them is found at Bhandari Basti,¹ while the other is noticed in the suttalaya of Gommati.² In both instances, the Yaksha stands in tribhanga, to the right of his lord and as usual, he is elaborately dressed. In both instances he is represented with four hands. In Bhandari Basti the Yaksha (Pl. xxix, c) holds an arrow, bow, ~~danda~~ and trisula. In the suttalaya image (Pl. xxix, a) he holds trisula, bow, danda and arrow. Thus the attributes held in the hands of both the images are similar, but some difference is found in the order in which they have been held. Though these attributes do not agree with the majority of the texts, they are in perfect agreement with the unique text of Jaina-Kanchi cited above.

In conclusion, the following points may be noted:

(1) The majority of the Sanskrit texts assign a trisula, danda, aksharala etc. to Isvara Yaksha. But in the Kannada tradition and in the Jaina-Kanchi Ms. the aksharala is not mentioned. One of the Jaina-Kanchi Ms. assigns him a bow, arrow, trisula and danda. (2) We have found only two images of this Yaksha in the miniature form at Sravana Belgola. The attributes held by them perfectly agree with the unique Jaina-Kanchi Ms. cited above.

1. No. 11 - App. III

2. No. 9 - App. II

XII. Vasupujya : Kumara laksha

The Yaksha of Vasupujya is called Kumara. His colour is given as white; his vahana as hansa. The Ugandan texts assign him three heads and six hands. Pratishtha-saroddhara describes him as bearing a bow, phala, club, varada-mudra etc..¹ Pratishtha Tilaka also mentions a bow, phala in his left hands and an arrow, gada and varada-mudra in the right.² The Kannada tradition assigns him a pasa, spear and abhaya-mudra in the right hands and a vajra, bow and varada-mudra in the left.³ A Jaina-Kanchi Ms. assigns him six hands, but it does not specify the attributes.⁴ But another work of the same place, differing from all the texts mentioned above, assigns him an arrow, bow, phala and gada.⁵

Though the separate images of Kumara are not met with at Sravana Belgola, he is found in the miniature forms accompanying his lord in two instances. Here he stands in tribhanga to the right of Vasupujya. One of the images is found at Bhandari Basti; while the other is noticed in the suttalaya of Gommatu on Vinâhyagiri.

1. ES, III, 140, (P. 63.)

2. PT, VII, 12 (P. 334.) The text reads:

Hastair-dhanur-babhrirphalāni savyair-anyair-
ishukā charu-gadāni varāni cha etc.,

3. Burgess, op. cit., Pl. 11 fig. 12 cf.,
TAT, P. 203.

4. Ms. No. II - TAT, P. 204.

5. Ms. No. I - Ibid.

1. Kumara in Chanderi Basti (Pl. xxix, d) is portrayed with four hands. The attributes held by him are: an arrow, bow, danda and phala. In number and nature, these attributes are in perfect agreement with the unique Jaina-Kanchi Ms. cited above.
2. The suttalaya image¹ (Pl. xxix, b) also broadly agrees with the one examined above. But, here, the Yaksha holds an arrow, bow, danda (it is tied with a bunch of flowers or a flag) and kalasa. The last attribute differs from the texts and from the image examined above. It may be taken to be an innovation of the sculptor, as in all other details the image agrees with the Jaina-Kanchi Ms.

The above examination leads to the following conclusion:

(1) Though the majority of the texts ascribe three heads and six hands, a Jaina-Kanchi Ms. ascribes only four hands to Kumara Yaksha. (2) The miniature images found at Bravara Belgola agree with this ~~unique~~ text of Jaina-Kanchi. However, a minor difference is noticed in one of the two images in regard to one of his four attributes.

XIII. Visalanatha : Shanmukha Yaksha

The Digambara texts name the Yaksha of Visalanatha as Shanmukha² or Chaturmukha.³ His complexion is given as

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1. No. 8 - App. II.
 2. Pt. VII, 13 (P. 534).
 3. Pt. III, 141 (P.),

white by the majority of these texts, while one of them mentions him to be of dark-blue (syama) complexion. Regarding his vahana there is some difference among these texts. It is mentioned to be either a kukkula or a peacock or a monkey.¹

Some of the Digambara texts assign him twelve hands; while some other assign him eight hands.² The former version is upheld by the Kannada tradition, the Jaina-Kanchi Mss. and Pratishtha-Tilaka. The Pratishtha-narasamgraha while assigning the twelve hands mentions of four faces;³ but the Kannada tradition while assigning the same number of arms, mentions six heads of this Yaksha.⁴

1. TAT, P. 204. Regarding his name Bhattacharya mentions Chaturmukha to be the name known to the Digambaras. But in the Svetambaras as well as the Digambara texts the Yaksha is called Shanmukha though some Digambar texts call him Chaturmukha.

2. JL, P. 107.

3. PSS, (a Ms. in Jaina Bhavana, Arrah - cited by Bhattacharya, Ibid.)

4. Burgess, op. cit., Pl. 11, fig. 13.
Op., TAT, P. 204.

A Ms. found in Arrah is supposed to attribute a paragu, scimitar (kaukshavaka) akshamala, shield, staff etc., to him.¹ Pratishtha-Tilaka assigns him the paragu in his eight hands and a sword, akshamala, khetaka and danda in the rest of the four hands.² The Kannada tradition, though assigns him twelve hands, excepting the abhaya mudra it does not specify the other attributes.³ One of the Jaina-Kanchi Mss. agrees perfectly with Pratishtha-Tilaka in ascribing the same weapons to him.⁴ Another Ms. from Jaina-Kanchi assigns him twelve arms of which a sword, shield, axe and varada are to be in his eight hands and the pose of jnanamudra etc., in the rest.⁵

1. Ji, loc. cit. That has been attributed to Ms. called MPV by Bhattacharya appears verbatim in P5. It is, once again, difficult to account for this if Bhattacharya has rightly drawn it from the Ms. However, the present author was not able to check this in MPV as it was inaccessible to him.

2. P2, VII, 13 (P.335).
The text is as follows:

Urdhav-ashta-hasta-valasat-parasum anturbhish

khaḍgā mal-akṣamāṇī khēṭaka-dāṇḍa-mudrah

sūshaiḥ-karāṣaḥ dāḍhataṁ Vinelēsa-bhaktāṁ nāmnā-

rthataḥ Shamsukhaṁ-archayāni

3. TAT, P. 204.

4. Ms. No. II - Ibid.

5. Ms. No. I - Ibid.

No separate images of this Yaksha have been found at Sravana Belgola. However, there are three miniature images. In each of these, he is found accompanying his lord Vimalanatha. But the weapons held by the Yaksha differ widely.

1. One of the images (Pl. xxx, d) is found at Bhandardi Basti.¹ Here the Yaksha bears a sword, pasa, abhaya-sudra and danda. The pasa is not mentioned in any of the texts cited above.
2. In another image (Pl. xxx, a) in the suttalaya² of Gommati, the Yaksha bears a sword, shield, chinnudra or innamudra and akshangala. These attributes properly correspond to the texts.
3. Another image (Pl. xxx, b) is doubtfully identified as that of Vimalanatha. It is also found in the suttalaya.³ Here the Yaksha holds a chakra, vajra, sword and shield. The onakra is not ascribed to him by any of the Digambara texts.

In conclusion it may be pointed out that (1) though the majority of the texts ascribe twelve hands to Shanmukha,

1. No. 13 - App. III. The image of Vinala bears the cognizance of a lotus of three petals. There is variation in the symbol. But the image is placed in the row of twenty-four Tirthankaras and is numbered '13' at the back.
2. No. 22 - App. II.
3. No. 24 - Ibid. The basis for the identification is the identity of cognizance of the Tirthankara found in this as well as No. 13 of Bhandardi Basti.

he is represented with only four at Sravana Belgola; (2) even here, the attributes differ in some respects from all known texts, but one of the images from the suttelaya agrees with the texts though it bears only four arms. (3) Of the thirteen Yakshas examined so far, almost all agreed with the one or the other texts (especially with a Ms. of Jaina-Kanchi) but this agreement is lacking with regard to the present attendant¹ of Vimalanatha.

XIV. Anantanatha : Patala Yaksha

The male-attendant on Anantanatha is called Patala Yaksha. The majority of the texts attribute to him three faces, six arms, red (raita or kunkusa) colour and makara-yahana.² But in a Kannada work his complexion is mentioned as white, while his yahana is referred to as hastimakara (yali ?).

Regarding the attributes assigned to this Yaksha, the Sanskrit works mention an ankusa, sula and bow in the left and a kaca, hala and phala in his right hands. In addition, the texts assign three faces and a snake

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1. Even with the Yakshai such differences are found.
 2. TAT, P. 205; Gr., PSS, a Ms. in Arrah cited by Bhattacharya in Jl, P. 108, n.1.

canopy of three hoods over his head.¹

In the Kannada tradition the attributes of this Yaksha are given to be a danda, spear and abhaya-mudra in the right hands, and a parasu, pasha and hook or spear in the left.² Janna, a Kannada poet assigns a phala, padma, hala, sula, ankusa, kasa in the hands of Patala Yaksha.³ Among the Jaina-Konchi texts, one mentions of an arrow, ankusa, hala, trisula, phala, and padma;⁴ while another specifies a kasa, ankusa, phala, varada, trisula, and

1. PT, VII, 14 (P.335).

Javyaiḥ-kṛṣṇā-hala-phalāny-apasavya-hastair-

bibhrāṇāṁ-āṇḍā-sa-sūla sarōruhāṇi

Pātālakaṁ triphana-nāgaśiras-trivaktra-

arohayāmi-Ananta-jina-ādaratō-roṇayantaṁ

Of., PJ, III, 142 (P.69) for three faces.

2. Burgess, op. cit., Pl. iii, fig. 14; Of., TAF, P.205.

3. Anantanathapurāṇam, I, 10. The text reads:

Phala-padma--hala-sutan-ankus-akṣayugmaṁ bhujadandam

śaladaltaltiro curu-vaktra-valayaṁ avetanga-varṇakṣa pa

lgoḷadol paṁkaja-punjadant-śeḍu-torpaṁ ant-kṛtistṛiḡa

maṅgaḷaṁ-śalak-aḍhirudha-hastimākaraṁ Pātala-

yekeśeśvaraṁ

4. Ms. Ko. II - TAF, P. 205.

para. 1

Let us now turn our attention to the images of Patala Yaksha. Separate images of this Yaksha are not met with at Sravana Belgola. But he appears in a miniature form along with his lord in some instances. In all these instances he stands in tribhanga, and possesses a snake canopy over his head and four arms.

1. One such image (Pl. xxx, c) is found in the suttalaya of Gommat.² His four hands hold an ankusa, hala, kasa, and trisula. These attributes agree with the lists provided in Anantamatua-purana and Pratishtha Tilaka. The present image offers one more instance of close agreement between a literary work and the images of Karnataka.

2. Another image (Pl. xxx, e) of Patala Yaksha is found in Bhandari Basti.³ Here the Yaksha holds a halayudha, gada, halayudha and gada. These attributes broadly agree with the texts but a perfect agreement between the texts and the images is lacking here also. The Yaksha's chief attribute seems to be halayudha; it is found in the two hands of the image under observation.

3. Another image found to the right of a Kirtimukta enshrined in the garbhagriha of Lejjigane Basti could be that of Patala Yaksha if the image of Kirtimukta is that of Anantamatha. The attributes held by the Yaksha in his four hands are — vajra, gada, gada and abhaya-mudra. These attributes completely differ from

1. Ms. No. I - Ibid.

2. No. 10 - App. II.

3. No. 14 - App. III.

the text. Here, the identification of the Tirthankara itself is uncertain; hence, the identification of the Yaksha is equally uncertain.

In conclusion it may be pointed out that (1) there is a general agreement among the text regarding the attributes to be held by Patala Yaksha. (2) This agreement is lacking among the images found in this town. But one of them is in perfect agreement with a Kannada work Anantashatru-purana and another, whose identification itself is uncertain, differs from all these texts.

IV. Dharmenatha : Kinnara Yaksha

The Digambara texts name the Yaksha of Dharmenatha as Kinnara. Some texts ascribe to him three heads, six hands and a fish-yaksha. He is ascribed as having the red (kunkura) complexion.¹

In the Sanskrit texts the Yaksha is endowed with a chakra, vajra, ankusa, gada, akshamala and varada.² In the Kannada tradition he is attributed with a rosary, red and abhaya-mudra in the right and a sakti, spear, mala or kataka

1. TAT, P. 205; PT, VII, 15 (P. 335) etc.

2. PS, III 143. (P. 68); Cf., PT, loc. cit. The verse reads:

Chakras pavitrah-ankusam-udvahantam

savyaiḥ-parair-mudgaran-akshamālām etc.,

in the left hand.¹ One of the Jaina-Kanchi Mss. assigns him a chakra, mudgara, vajra, ankusa, varada-mudra and akshamala;² while another Ms of the same place ascribes to him a mudgara, chakra, vajra, akshamala, varada and ankusa.³

We have not come across any separate images of this Yaksha at Bravana Belgola. But he is found in only one instance in a miniature form at Bhandara Basti.⁴ Here the Yaksha (Pl. xxii, a) is represented with four hands bearing a lance (?) or long rod, chakra, pasa and vajra. A majority of these weapons agree with the texts but the pasa is mentioned by none of them. However, the iconographic characteristics of Kinnara Yaksha could not be testified as only a solitary example is met with in our study. Even, here, Dharmastha himself bears a cognizance which is not known to any of the Digambara texts.

XVI. Santinatha : Garuda Yaksha

The Yaksha of Santinatha is differently named in the Digambara texts. The majority of them call him by the

1. Burgess, op. cit., Pl. 11, fig. 15;

cf., PAT, P. 205.

2. Ms. No. II - PAT, P. 205.

3. Ms. No. I - Ibid.

4. No. 15 - App. III.

name Garuḍa,¹ but others call him by the name Kimpuruṣa.² This difference is also noticed in regard to his colour and vahana. The former is mentioned to be blue or dark-blue, (avarṇa or harinila), and the latter is given to be either a bull or a bear or a garuḍa (tarkṣhya).³

About his other characteristic attributes, Pratiṣṭhā Śilā describes a vajra, chakra to the upper two and a padma and phala to the lower two hands of Garuḍa Yakṣa. It also mentions the Yakṣa as having a crooked (vakra-vaktra) face.⁴

1. In Kṛṣṇabhava's Santivarapurāṇa the Yakṣa is named Garuḍa. This is endorsed by the Sanskrit texts like Pratiṣṭhā Śilā, (VII, 16, P. 336) etc. In another work in Kāṇṇada written by Panna, instead of invoking Garuḍa Yakṣa, the author invokes Sarvabhā Yakṣa thus assigning the latter to Sartinatha - (Vide., op. cit., I, 7).

2. TA, P. 203.

3. Ibid; Op., Kṛṣṇabhava's Santivarapurāṇa, I, 11, for harinila-colour and tarkṣhya-vahana.

4. Pf, VII, 16 (P. 336).

Padmaṁ phalaṁ saṁśadhatas karābhyāṁ adhaḥ-śtitābhyāṁ-

upariśtitābhyāṁ

vajraṁ oṣa chakraṁ daruḥ-ahvayaṁ tvāṁ-archehāni

jāntiśrita-vakra-vaktraṁ

This view is shared by some other texts.¹

In the Kannada tradition the Yaksha is endowed with a chakra and sakti in the upper two hands and abhaya and kataka in the lower two. Samudbhava, a Kannada poet assigns him an ambuja (lotus), vastra, chakra etc.² One of the Jaina-Kanchi MSS. assigns him a ve-ira, phala, chakra and padma,³ while another Ms. of the same place mentions the same weapons in the same order giving the choice of either vara or abhaya muira to the fourth hand instead of a padma.⁴

1. PS, III, 144 (p. 63).
Cf., PS, (a Ms. in Arrah - cited by
Bhattacharya in JI, P. 110, n.2.)
2. TAT, P. 205; cf., Burgess op. cit., Pt. 44, fig. 16.
3. Sontivanarayanam, I, 10. The verse reads:
Karinsla-prabheyam palamohalevaschmehat-kanti
sanpatti dhan-
dare-gatram vilacatpadambuja vishva-pada-vajra
chakrayudha
-dadhura-dormandala-manditam carudatyakohan
vikranta-kanya ta-
kanya-rathan ... etc.,
4. Ms. No. II - TAT, P. 205.
5. Ms. No. I - Ibid.

We have not come across any separate image of Garuda Yaksha at Sravana Belgola. But some miniature representations of him have been noticed along with his lord. Here he stands to the right of his lord in tribhanga, and is decorated with all ornaments and attributes.

1. An inscribed image (Pl. xxxi, c) of Santinatha enshrined in the garbhagriha of Mangai Basti is accompanied by Garuda Yaksha. The Yaksha holds in his four hands a chakra, vaira, phala and padma. These attributes agree practically with almost all the texts noted above.
2. Another miniature image (Pl. xxxi, b) of this Yaksha is found at Chaudhari Basti. There he bears a sword, shield, phala, and varada-mudra in his four arms.¹ These attributes are in complete disagreement with the texts. The weapons held by him rather agree closely with those of Yakshi and those, in turn, agree with the texts. This difference between the texts, and the actual representation in regard to the Yaksha cannot be satisfactorily explained. The only explanation could be, either the sculptor wrongly attributed these weapons or followed a different text with which we have no idea.

In conclusion the following points may be noted:

- (1) All texts, Sanskrit as well as Kannada, agree in ascribing four hands and different attributes to Garuda Yaksha. These attributes are: padma, vaira, chakra and phala. (2) We have two miniature images of this Yaksha

1. No. 16 - App. III.

accompanying his lord in the basti of Bravana Belgola. One of them perfectly agrees with the texts; the other completely differs from them. (3) Regarding the attributes of this Yaksha, there is a perfect agreement among the Sanskrit as well as the Kannada texts. But some minor variations are found between the texts and the images.

XVII. Kunthunatha : Gandharva Yaksha

Kunthunatha, the seventeenth Tirthankara, is attended to by Gandharva Yaksha. He is described as of sunila or syama, or dark-blue colour and as riding either a bird, or a raha (car) or a deer.¹ The Sanskrit texts generally agree in assigning him four hands with a naga (and) pasa in the upper two and a bow and arrow in the lower two hands.² In the Kannada tradition, he is ascribed with the snakes in the upper two hands and a spear or arrow and a crook or bow in the lower two hands.³ The two Jaina-Kanchi Mss. generally

1. JAT, P. 206.

2. PT, VII, 17 (P. 336). It reads:

Urdhva-dvihatōddhṛita-nāga-pāśa-adhō-

dvihasta-sthita-chāpa-bāṇa etc., etc.

Pratishtha Saroddhara, III, 145 (P.69)
where nagapasa and ghanus are mentioned in
the upper and lower respectively, and
Sripakoni as vehicle.

3. Dargese, op. cit., Pl. III, fig. 17; Of., JAT,
P. 203.

agree with the above list and ascribe him the pasa in the two hands and an arrow and a bow in the other two.¹

No separate image of Gandharva Yaksha has been found at Sravana Belgola. But he appears with his lord in two instances. Here, he is represented in the miniature form and stands to the right of his lord in tribhanga.

One such image (Pl. xxxii, c) is found at Shandari masti² and another in the suttalaya of Gomata on Vindhyagiri.³ In the former the Yaksha is ascribed with an arrow, bow, pasa and pasa. The attributes agree with almost all texts in general and with the Jaina-Kanohi Mss. in particular. In another image (Pl. xxxii, b) the Yaksha is portrayed with an arrow, bow, pasa, and pasa in his four hands. These weapons are in full agreement with the Jaina-Kanohi Mss. and are in general agreement with the Sanskrit works - cited above.

In conclusion, the following observations may be made:

(1) There is a general agreement among the texts regarding the number and nature of weapons to be held by Gandharva Yaksha. (2) The images also agree with these texts. Only one minor variation is found in the image of Shandari masti, where the Yaksha holds a sword instead of a bow in one of his hands.

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1. No. No. I and Ms. No. II - T&T, P. 206.
 2. No. 13 - App. III.
 3. No. 32 - App. II.

XVIII. Aranatha : Jaya Yaksha

The Yaksha of Aranatha is differently called by the Digambara texts as Khendra or Jaya or Mahendra. Some describe him as having the blue-black (syama) while the other texts mention him as having the blue complexion. His rahana is mentioned to be either a pankha, or a peacock or a ambara-vahana.¹

About other details, a Sanskrit text² assigns him six faces, three eyes and ten hands. According to this, he bears a bow, vajra, pasa, madgana, ankusa, varada in his left and bana, padma, mbala, mala, akshamala in his right hands. In another Sanskrit work, he is described as having the same number of eyes and faces but it specifies twelve arms to him.³

1. TAT, Pp. 203-207. PSS, (a Ka. in Arrah., - cited by Bhattacharya JL, P. 112 n.3,) mentions his rahana as pankha, his colour as syama. In ST, the name of the Yaksha is given as Mahendra - Vide., P.21.
2. PT, VII, 18 (P. 336). The verse reads:
śavyniḥ-karcir-īha śar-āsana-vajra-pāśaḥ-samudgar-
āṅkuśa varān-aparair-dharantam
bān-āmbuj-ōruphala-mālya-mahākṣamālā līlā yajāny-
Ara mitam tridāśam oha Khēndram
3. PSS, (a Ka. in Arrah - cited by Bhattacharya in JL, 112, n.3); Qf., PS, III, 146 (P. 69.)

In the Kannada tradition also he is endowed with six heads and twelve hands. According to this two of his arms are placed on the lap, two other are held in abhaya and kataka, two other hold a crook and a snake, and the attributes of the rest of the hands are unspecified.¹ One of the Jaina-Kanohi Mss. ascribes a bow, vaixa, pasa, maisa, ankusa, varada, arrow, nodra, phala, sruk, kala, akshamala to his twelve hands. This list includes all the weapons mentioned in Vratightha Tilaka and a sruk (laddle).² But another work of Jaina-Kanohi completely disagrees with all these texts and assigns him only two hands. It ascribes to him a trigula in one hand and a canda in the other.³

Let us now pass from the literary evidences to the sculptural representations. No separate image of this Yaksha has been noticed at Sravana Belgola. But a sculpture in the miniature form (Pl. xxxii, d) is found standing in tribhanga to the right of his lord, Aramatha at Bhandari Basti.⁴ Here,

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1. Burgess, op. cit., Pl. iii, fig. 18 ; Cf., T&A, pp. 206-7
 2. No. No. IV - T&A, p. 207.
 3. No. No. I - Ibid.
 4. No. 18 - App. III. It is to be noted here that even the lanchehana of the Tirthankara differs from the generally accepted one. Generally his lanchehana is regarded to be either the svastika or nandavarta but in the present instance, it is a ram. This becomes meaningful now, as the weapons held by the Yaksha also differ. This was obviously because the sculptor was trying to be loyal to the unique text which was at his disposal.

the Yaksha is endowed with only two hands - the right hand holds a trishula and the left, a danda. These attributes are in perfect agreement with the Jaina-Kanchi No. No. 1 cited above. This is the only example of Khendra Yaksha found at Sravana Belgola.

In conclusion, the following points may be stated:

(1) Though a majority of the texts ascribe to Khendra twelve hands, a Jaina-Kanchi No. names him Jaya and assigns him two hands with a trishula and danda. (2) An image of Sravana Belgola agrees with this unique text and loyally follows it. Hence the Yaksha could have been known by the name Jaya to the Digambara Jains of this town.

XIX. Mallinatha : Kubera

The Yaksha of Mallinatha is known by the name Kubera. Most of the texts ascribe to him four faces, twelve hands, the kunkuma (red) or the rainbow complexion and an elephant yahana.¹ About his attributes, Pratishtha Lilaka assigns a phalaka, bow, danda, padma in his left hands, and a sword, arrow, gada and varada-mukra in his right hands.² Other

1. IAT, P. 207; for rainbow-complexion, Vide.,
Hegdechandra's Mallinathapurana, I, 8.

2. PT, VII, 19 (P. 337).
Savyaiḥ-karaiḥ-phalaki-kārmuka-śaṅḍa-padma-

anyaiḥ kṛipāṇa-śara-pāśa-varaṇ-dadhāna etc.,

Sanskrit texts also broadly agree with this list. Pratighthasaroদ্ধara mentions a shield, bow, staff, lotus, sword, paragu, pasu and varada.¹ The difference between these two lists is found only in regard to the sixth attribute — it is a pass in the first and a paragu in the second. In the Kannada tradition Kubera is attributed with a sword, javelin, dagger and abhaya-mudra in the right hands, and an arrow, bow or hook, double-pointed javelin or mace, kataka or some other weapon in the left hands.²

In the Puranic literature in Kannada though his elephant-yahana, four faces and eight hands have been mentioned, the details regarding the attributes held by the Yaksha in his arms are not given.³ One of the Jaina-Kannchi Nos. not only agrees with these texts in assigning eight arms and an elephant-yahana but it specifies the same attributes which are specified in Pratightha lilaka.⁴ Another

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1. PS, III, 147, (P.60).
 2. Burgess, op. cit., Pl. 111, fig. 18; Op., IAI, P.207.
 3. Nagachandra's Mallinathapurana, I, 8. His four faces are compared to the four flowers blossoming out of a single stem etc.. The verse reads:
Varana-yahanam prithutar-ashtabhuja vijayanga-a griha
dvarad-unoka-sakheyane vaktra-onatushtayan-onde nalade
nirajan-ull-alarduvono xanjisuvam sura-chapa-rug-mano
havi Kubera-yakshan-ased-i-kritig-oge guna-pratighthe-
yan
 4. MS. No. II - IAI, P. 207 - the sequence in which they are listed is: sword, shield, arrow, bow, lotus, staff, mace, varada.

ms. of the same place generally agrees with these texts, and particularly with Pratishthasaredhara. In this¹ work a parasa appears in the place of pasu. But this text assigns chanda-mudra to the last hand. The meaning of this term is not definitely known.

Let us now turn to the images. No separate image of this Yaksha has been met with at Sravana Belgola. The Yaksha is represented in a miniature form, and he stands in tribhanga to the right of his lord Mallinatha. He is endowed with only four hands.

1. One such miniature image (Pl. xxxiii, a) is found in the cuttalaya of Gommat.² Here the Yaksha bears a padma, danda, varada-mudra and pasu. These attributes fall within the list provided by Pratishtha-Pilaka and the Jaina-Kapohi Ms. No. II.

2. Another image (Pl. xxv, b) of Kubera is found in Bhandari Basti.³ As observed earlier, the image of Mallinatha is here wrongly placed at the 21st position. It ought to have been at the 19th. Here the Yaksha holds a pasu, varada, danda and padma. These are in agreement with the one examined above, though there is some difference in the sequence in which they are held.

In conclusion the following points may be noted:

(1) Almost all the texts assign eight hands to Kubera. There is broad agreement among these texts regarding the attributes

1. Ms. No. I - Ibid. - chanda in Kannada means multitude, clustering; chunuch etc.,
2. No. 37 - App. III.
3. No. 21 - App. II.

to be held by him. (2) In the sculptural representations noticed at Sravana Belgola, he is found with only four hands. But the attributes held by him generally agree with the list of attributes mentioned by these texts. (3) Mallinatha's ^{the} image is placed by mistake in twenty-first place in the row of twenty-four Tirthankaras at Shandari Basti. This suggestion, made earlier,¹ is now confirmed by the agreement of the attributes of Kubera with the text.

XX. Munisuvrata : Varuna Yaksha

Varuna, the Yaksha of Munisuvrata Tirthankara, is described as having the white complexion and as riding either a bull (vrishabha) or a makara. The texts widely differ in mentioning the number of his heads — some assign him eight, others only five.² Some texts assign him eight heads and three eyes.³ But a majority of the texts ascribe to him only four hands with a shield, sword, phala and dana in them.⁴

1. Anti. P.

2. TAT. Pp. 207-8.

3. PT. VII, 20 (P. 337) etc.

4. Ibid. The verso reads:

Yajō jatē-jūta tixīta-juchta visīṣṭa-bhāv-

āṣṭamukhaṁ trinētram

sa-khēta-khaḍgaṁ sa-phal-ṣṣṭa-dānaṁ śrī-

✓ Suvratēśō-Varuṇ-akhya-yakṣam

Cf., Pl. III, 143, F.69; Jaina-Kanohi Ms. No. II
cited in TAT, P. 208. etc.

In the Kannada tradition, his two right hands are end owed with a padma, and abhaya-mudra and the left two with the kataka and a shield.¹ But a Jaina-Kanchi Ms. radically differs from all these texts and assigns him eight hands bearing the attributes like a sword, shield, arrow, bow, phala, phala, varada-mudra and danda. This text also ascribes to him the makara-vahana.²

Let us now observe the images. The separate images of this Yaksha have not been found at Sravana Belgola. But in two instances he appears in a miniature form by the side of his lord.

1. One such example (Pl. xxiii, b) is found in the suttalaya of Gomata on Vinadyagiri.³ Here, the Yaksha is represented with only four arms with a para, danda, phala and varada-mudra. These attributes agree with the unique Jaina-Kanchi Ms. cited above. But there is one fundamental difference between the text and the sculpture — the former ascribes to him eight hands; the latter is endowed with only four hands.

2. Another image (Pl. xxiii, d) of Varuna is found at Bhandari Dasti.⁴ Here also the Yaksha is represented with four arms — but, his attributes radically differ from those of the above image and of all known texts.

1. Burgess, op. cit., Pl. fig.
2. Ms. No. I — TAT, P. 203.
3. No. 20 — App. II.
4. No. 20 — App. III.

It may be noted here that even the cognisance of the Tirthankara differs from the generally known one. But the attributes of the Yakshi perfectly agree with other images and with one of the texts. Hence, the Tirthankara image can be identified as that of Munisuvrata. But while finishing the image either the sculptor committed some error or he was following some tradition with which we are not acquainted.

In conclusion the following points may be noted:

(1) All texts, excepting a Jaina-Kanchi Ms. ascribe four hands to Varuna Yaksha. The latter ascribes to him eight hands. (2) In the sculptural representations the Yaksha is found with only four hands. In one instance, the attributes perfectly agree with the list given in the unique Jaina-Kanchi Ms. in the other, they differ from all known texts and from the image.

XI. Naminatha : Bhrikuti Yaksha

Bhrikuti, the Yaksha of Naminatha, is described as having a red complexion and as riding a bull. But one text calls him by the name Vidyutprabha and assigns him the horse-vehicle.¹ But all texts attribute to him four hands and eight arms.

Regarding the attributes of this Yaksha, the Sanskrit texts agree among themselves in assigning him a shield, sword, bow, arrow, ankusa, padma, chakra and a n d

1. Ms. No. I - KAT, P. 208.

varada.¹ These are also endorsed by the two Jaina-Kanohi Nos., though one of them assigns the chakrapushpa (mango flower) instead of padma.² The list given in the Kannada tradition does not conspicuously differ from the other texts.³

The images at Sravana Belgola, unfortunately, do not throw much light on the iconographic details of this Yaksha. First of all, we have no separate images of him; secondly, even the miniature images are not many. While examining the Tirthankara images of Bhandari Basti, we have noted that, by some confusion, the image of Mallinatha (the 19th Tirthankara) is placed in the 21st place and the image of Harinatha (the 21st Tirthankara) has been placed at the 19th place. This identification is not only supported by the

1. II, VII, 21, (P. 337). The verse reads:
Yah khōta-khaḍgaṁ drīḍha-cāpa-bāṇau śrīṇyambujē
chakravratā dādhanē
haṣṭ-śaṅkṛāṇ-ōgra-śatāṇṇaṁ kṣaṇaṁ kṣaṇa-
yakṣaṁ śrīkṛāntiṁ yajāmi
2. PJ, a No. in Akraṇ - cited by
 Bhattacharya, in II, pp. 115-6, n. 3;
PI, III, 149 (P. 69).
3. 2A2, P. 206 for the deviation in the
 attributes refer to No. No. 1.
3. Here the attributes are in agreement with the
 other texts but only the abhaṇa and kataka-śuṅka
 are added. The list consists of: (In right arm)
 a sword, dart, flower, phāṇa; (In left arm) a
 shield, crook or bow, arrow and kataka.

lanchechana of Mallinatha, but also by the attributes held by his Yakshi.

But in regard to Naminatha (Pl. xxxiii, c) we face other difficulties. The lanchechana on the Pitha of this image is erased and naturally we have to depend on the attributes of Yaksha and Yakshi for identifying him. But here, while the attributes of his Yakshi perfectly agree with one of the texts, those of Yaksha do not agree with any. He is endowed with four arms with a danda, danda, padma, and phala.¹ Some of these weapons do not appear in the text. It is difficult to account for this. Either the sculptor was following a tradition with which we are unfamiliar, or he committed a mistake in assigning these attributes to him. However, one point appears to be certain. Between the 18th and the 22nd images of Chaudhari Basti, some errors have been committed at the time of installation. Here, either the lanchechanas of the Tirthankara differ, or the attributes of attendants vary. Moreover, while other images are properly numbered at the back, these four images are left unnumbered.

XXII. Naminatha : Sarvabha or Jamedha Yaksha

The Yaksha of Naminatha is called Sarvabha or Jamedha. The latter name is known to the Svetambara as well as the Digambara sects. His colour is given to be dark-blue. But regarding his yahana there are differing versions in the texts: either a small temple or a man or an elephant or a flower.²

1. No. 19 - App. III.

2. TAT, Pp. 208-9.

A majority of texts call the Yaksha Gomeda and attribute to him three heads and six arms. In a Sanskrit text he has been ascribed with a shield, parasu, vajra, danda, varada-mudra etc..¹ In another text a hammer, parasu, danda, phala, vajra and varada are mentioned as his attributes.²

In the Kannada tradition Sarvabha is ascribed with a sakti, flower and abhaya-mudra in the right hands and a danda, parasu and kataka in the left hands.³ One of the Jaina-Kanchi Mss. assigns him a kasa, hammer or club, phala, parasu, varada and danda. In this text alone the kasa is mentioned.⁴ Another Jaina-Kanchi Ms. differs from all these texts and assigns him only four hands with the abhaya-mudra, ankusa, para and varada.⁵

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1. PT, VII, 33 (Pp. 337-8). It reads:
Ghanan kuthāraṇ cha bibharti dandaṁ savyaiḥ
phalair-vajra-varaṇ cha yōnyaiḥ etc.,
 2. Ji, Pp. 115-6. He cites this from PSE, a Ms. from Ararah. But this verse appears verbatim in PE, III, 150 (P.69). It is, again, difficult to account for this.
 3. Durgess, op. cit., Pl. IV, fig. 22.
 4. Ms. No. I - TAT, P. 209.
 5. Ms. No. II - Ibid.

A number of works were composed by the poets in Karnataka on Heminatha. All of them attribute Sarvabha as his Yaksha but none of them goes into the details of his characteristic marks and attributes. Sarvabha appears to have played an important role in the Jaina religion and, he is generally invoked on different occasions. One work goes to the extent of calling him 'the chief of all Yakshas'.¹

1. In Kannada, Hemichandra composed what is popularly called Ardhahemipuranam (half-finished work on Heminatha). He mentions Sarvabha as sarvabha-yaksha-tilakam and ascribes to him an elephant-yahana - Vide., I, 8. In Karmaparya's Heminathapurana, I, 7, and Mangarasa's Hemajinasangati, I, 10, also no details have been given. These apart, Mahabalakavi also wrote Heminathapurana, but, unfortunately the work has not been published and the Ms. does not reveal any *iconographic* details. I am indebted to Sri. Padmaraja Sharma of OHI, Mysore, who kindly lent me a press copy and a few pages of printed material for my study. Sarvabha is also invoked in some other works. Jauna invokes him in his Santipithapurana, I, 7, as one who tramples through his elephant the army of those who stand in the way of attaining the siddhahada. In this verse, his elephant-yahana is indirectly referred to. Chandrama in Karkaloda Gosalesvara-charite, I, 9, also invokes him as one who is adorned with a dharna-chakra in the head and as one who could confer the boons on the bhavya.

This is also endorsed by some of the Sanskrit texts.¹

Sarvahna seems to have occupied an important position in the early Jaina structures. He accompanied along with his consort Ambika almost all images of the early period. Their earliest appearance in the country in this role is found in the middle of the 6th century A.D.² Though they continued to appear in this form even in the later centuries, from eighth century onwards the different Yaksha-Yakshi came to be attached to each of the twenty-four Tirthankaras.³ At Sravana Belgola Sarvahna and Ambika appear in almost all basia till 12th century and only after 12th century we come across different Yaksha-Yakshis to different Tirthankaras.

Let us now pass on to an examination of his images found at Sravana Belgola.

1. In some instances, he appears in a miniature form along with his lord. Here the Yaksha is found standing in tribhanga. He is endowed with four arms which

1. For example in Pl. II, P. 09, Sarvahna is described as black in complexion, as riding a white elephant as bearing a dharna-chakra either on the head or hands and as one whose two hands are folded in anjali.
2. U.P.Shah, Studies, Pp. 28-9 and Pl. 10a; ref. P.29 where he says that this group of Sarvanubhuti and Ambika are "the first representations of their type in Jaina art."
3. Ibid., P. 19.

hold the attributes like a chakra, ankusa, nasat-pasa, and varada. Here, the last three of these four attributes agree with the Jaina-Kanachi Ms. No. II. The chakra is not listed in any of these texts as an attribute, but, some texts ascribe to him the dharma-chakra either in his hand or on his head. In the present instance the chakra, appears in the upper right hand. There are two such images of Sarvabha Yaksha at Sravana Belgola. One of them (Pl. xxxiii, c) is found at Bhandari Basti,¹ and another, (Pl. xxxv, a) in the guttalaya of Gomata on Vindhyagiri.² In both places the Yaksha holds the same attributes in the same order.

2. We have already noted the appearance of Sarvabha and Kumbhasthina along with the images of Tirthankaras. This is proved by a good number of examples found at Sravana Belgola. In the sukhanasini of most of the bastis on Chandragiri we find them appearing irrespective of the Tirthankaras enshrined in the garbhagriha. Here, (Pl. xlix, c) he is found seated in the ardha-parvanikashana with a padma in his right hand and a phala in the left. He is elaborately dressed with a kirita, kundala, harsa, kankasa, angulika, udapachanda, katibandha etc. Quite often an image of Jina adorns his crown and there would be ringlets of hairs on his shoulders. Some of the finest images of this Yaksha in the country are found at Sravana Belgola, specially on Chandragiri. They could be seen in the sukhanasini of Charundaraya Basti, Santisvara Basti, Savatigandharvarana Basti, Aradukatte Basti, Chandraprabha Basti, Sasana Basti, Kattale Basti on Chandragiri and in the sukhanasini of Bhandari Basti in the town.

1. No. 22 - App. III.

2. No. 25 - App. II.

Of these images, the one in Aradukatte Basti possesses an elaborately carved prabhavali with a kirtimukha at its top. Another image of Varvaha Yaksha found at Chandraprabha Basti (Pl. xlii, a) differs from the rest of the seated images in the details of the attributes. All of them (xlix, c) are found holding a padma and a phala, but here the Yaksha's right hand is in abhaya mudra and his left holds a phala.

3. An image (Pl. 1, a) of utmost interest is found against the eastern wall in the sukhanasi of Chandragupta Basti. Here, Varvaha stands in gambhira with the abhaya-mudra in the right hand and a phala in the left. The image is about 4' 9½" high. His crown is very well executed with the gajra-motifs, and it bears an image of the seated Virbhadrakara. There are gajra bundling in his ears. The other ornaments with which he is adorned are a necklace, shoulder-tassels, armlets, bangles, rings, udaramukha, vajrapavita, nusuka, under garment with a kasitandana etc. There are sixteen flows of curly hairs on his shoulder and at his back. But the most important feature is his elephant-Varvaha whose face appears on his pitha. This confirms the identification of the image as that of Varvaha.¹ The image

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1. Horasishachar identified this rightly as Varvaha (EC II, Introduction, P.4) but this was later mistaken and identified as that of Dharenendra and the other image in the sukhanasi (of Dharenendra) was identified as that of Varvaha - Vide., Bravara Belgola (Kannada) p.32, see also Pl. 17 where Varvaha is called Dharenendra Yaksha.

is probably one of the earliest in the town. It generally agrees in physiognomical and decorative details with the image found in the sukhanasi of Chandraprabha Basti.

In conclusion the following points may be noted:

(1) The texts generally agree in naming the Yaksha of Nemichandra as Sarvabha or Gomeda. The latter name is popular in the Digambara literature written in Kannada. Regarding the attributes held by him, the texts differ, considerably, but a majority of them ascribe to him parasu and vaira. A Jaina Kanohi Ms. however, makes him hold an ankusa and pasu instead of a parasu and vaira. (2) True to the remark of Nemichandra that Sarvabha is the samasta-yaksha-lilakan, he appears in most of the Chandragiri Basti, irrespective of the Tirthankara enshrined in the garbhagriha. (3) We have a good number of images of Sarvabha at Lavana Belgola. He is fat bellied ; he squats comfortably in the ardha parvabhassana or stands either in somabhanga or tribhanga. His independent images bear a phala and padma or a phala and varada-mukha. One of the most interesting and oldest images of him is found in the sukhanasi of Chandragupta Basti. But when he is represented in a miniature form, he bears the attributes which roughly correspond to the Jaina Kanohi Ms. cited above.

XXIII. Paravanatha : Dharmendra Yaksha

Dharmendra, the Yaksha of Paravanatha, is described as having a black or a blue complexion and as riding a tortoise. A majority of the texts attribute to him a snake canopy over his head.¹ About the attributes, the Sanskrit texts agree among

1. JAT, P. 210.

themselves in mentioning a snake, para and marada-mukha.¹ In the Kannada tradition, his two upper hands hold the snakes and his two lower are placed in the Bhaya and Kataka postures. Over his head is a snake canopy of five hoods.² In the Puranic literature in Kannada though he is described as the leader of the nagas and as one who destroyed the vasukha created by Kamatha, no specific mention has been made of his attributes.³ The two Jaina-Kanchi MSS. assign him a para, ankusa, phala and water-lily? (utpulla-dhara ?) or kalasa in his four hands.⁴

According to the Puranic literature, Dharanendra played an important role in the life of Paravaneatha. When Parava was meditating, his enemy Kamatha created an upadhi and tried to put many obstacles in his path of attaining the Kevala. Realising this, Dharanendra rose from the ocean and spread his hoods over the head of his Lord while his wife

1. PL, VII, 25 (p. 308).

Savy-utpādābhayaṃ-uparisthātābhayaṃ yō vacud-rāṇ-

varaṇ parabhayaṃ

duṣṭo kamathān phanī-mūli-śūlān pāśān-gaṇān

Dharanān dharaṇa

cf., PS, III, 161 (p. 69).

2. Burgess, op. cit., Pl. IV, figs 25.

3. Paravandita's Paravaneethasurana, I, 9.

4. No. No. I & II - Ullas, TAT, p. 210.

Padmavati held an umbrella over the hood. This service of Dharanendra and Padmavati is not only celebrated in literature,¹ but is found in the images of Paroovanatha. We have already noted (Pl. xlv) that this incident was probably carved on the panel of Paroovanatha image in Paroovanatha Basti on Chandragiri.²

Let us now turn to the sculptural representations of Dharanendra.

There is no dearth of the images of Dharanendra at Sravana Belgola. He appears in a number of places and in different forms. These may be divided into two sections: (1) the miniature images attending on his lord Paroovanatha; (2) and the independent images of Dharanendra.

1. THE MINIATURE IMAGES WITH ANKUSA, PASA, PHALA, PADMA: Dharanendra appears in this form along with a number of images of Paroovanatha. Here he stands in tribhanga, to the right of his lord, and quite often, under a snake-canopy. His four hands hold an ankusa, pasa, phala and padma. These weapons agree with the Jaina-Kanchi Mo. cited above. He appears in this form (Pl. xxvi, a)

1. UP III 133-41; Of., Paroovanandita, op. cit., XV 23-28 for the story of Dharanendra and Padmavati and how they were saved from the consuming fire by the Jina; 102-140 for the vivid picture of monasteries created by Kamatha and how Dharanendra and Padmavati protected the Jina.
2. He is called Kamatha-Paroova in two inscription of this place - Vide., ib II, pp 355 and 347.

in the suttalaya of Gomata on Vindhyagiri,¹ on the outer wall of Santivara Basti at Jinanathapura² within the garbhagrihas of Parevanatha Basti at Mekka, Akkana Basti in Sravana Belgola town.

2. THE MINIATURE IMAGE WITH ANKUSA, PASA, PHALA

AND VARADA: Dharmendra's lower right hand is here attributed with the varada-mudra instead of a padma. The varada-mudra also agrees with the texts, specially with the Sanskrit works. His images with these attributes (Pl. xxxvii, a) are found at Bhandari Basti and Mangai Basti (Pl. xxxvi, b).

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3. THE INDEPENDENT IMAGE OF DHARMENDRA: An independent image of Dharmendra, satisfying all iconographic requirements, has been found in the sankhachasi of Akkana Basti in the town. He is seated in sukhasana under the three-hood snake-canopy.⁴ His vahana, the tortoise, is found on the pitha. He is elaborately dressed with a number of ornaments, kirtita and an undergarment. His four hands hold an ankusa, pasa, phala and padma. These attributes perfectly agree with the Jaina-Kanchi texts cited above. The image is unique for its workmanship and iconographic details. It is the only image of Dharmendra (Pl. xlviii) which is accompanied by his vahana. In workmanship it is probably rivalled by ~~none~~ ^{few} in the country.

1. Nos. 14, 31, 34 - App. II.

2. Nos. 35 and 57 - App. IV.

3. No. 23 - App. III.

4. It is wrongly reported as the five-hood snake-canopy earlier - 30, II, Introduction, P. 27.

4. **DHARANENDRA IN TRIBHANGA WITH ANKUSA, PASHA, PHALA AND PADMA:** This image is unique for the posture in which it stands. None of the images of Dharenendra is found in tribhanga excepting an image standing against the western wall in the sukhanasi of Chandragupta Basti on Chandragiri. The attributes held by him are identical with the attributes found in the image of Arkana Basti. The image under observation (Pl. 1, b) is about 3' 7" high. His crown bears an image of a seated Tirthankara and over the crown is a snake canopy of three-heads. He is profusely adorned with a number of ornaments as found in all other Kavyala images of Dharenendra.¹

5. **DHARANENDRA IN SAMABHANGA WITH ANKUSA, PASHA, PHALA AND PADMA:** The difference between the present instance and the one examined above is found only in the standing-posture rather than in the attributes. This image of Dharenendra is found on the outer wall of Jastisvara Basti, at Jainanathapura.² The image is about 2' 2" high and is profusely adorned with the usual ornaments and dress.

1. Anti, P. Note.1

2. No. 31 - App. IV.

6. **DHARANENDRA (?) IN SAMABHANGA WITH ANKUSA, PADA, PHALA AND KHADGA:** This image found on the outer wall of Santisvara Basti is unique for the fact that his lower right hand bears a khadga. The last weapon¹ is not ascribed to him by ~~way~~ of the texts cited above. Hence, this identification will have to be accepted with a certain amount of reservation.
7. **DHARANENDRA IN SAMABHANGA WITH ANKUSA, PADA, VARADA AND ABHAYA:** An image with these characteristics is found on the outer wall of Santisvara Basti at Jinanathapura. Here the Yaksha's lower two hands are held in different mudras instead of the weapons. This is a minor variation and the image could be identified as that of Dharanendra with a fair degree of certainty.¹
8. **MARBLE LEAF OF DHARANENDRA:** A marble image of recent period is found in the sukhanasi of Parvatanatha (or Aragal) Basti at Jinanathapura. Here the Yaksha is seated in sukhasana and holds an ankusa, pada, phala and abhaya. His vahana of tortoise is sculptured on the pitha. The image generally agrees with that of Akkana Basti image in the sitting attitude, but bears the abhaya-mudra instead of a padma in the lower right hand and lacks the grace and beauty that characterise the latter image. But it has iconographic value - as the independent images of Dharanendra with their vahanas are not many.

In conclusion we may note the following points:

- (1) The texts generally attribute four hands, a serpent canopy, the tortoise-vahana etc.. to Dharanendra. But they

1. No. 31 - App. IV.

of his at Kanganj Basti. These images of Yaksha are identical in all respects and possess four hands. They hold a vajra, banda, chakra, and chakra. The attributes agree with the Jaina-Kanohi Ms. No. 1 with only one minor difference. The text prescribes a dharmachakra in one of his hands; here, there are two dharmachakras. It is probable that the sculptor took fancy in assigning this attribute in lieu of varada-mudra.

2. In another instance (Pl. xxxvii, d) also Mahavira is accompanied by Matanga. This image is also found in the grabhagriha of Kanganj Basti. Here also the Yaksha is endowed with four hands but his attributes differ in some respects from the three images examined above. Matanga holds in the image under investigation a vajra, ankusa, skandamala and varada. These attributes not only differ from those of all the images found at Sravana Belgola but they differ from the texts also. It is probable that the sculptor was following some tradition with which we are unfamiliar. But the identification of the entire group appears to be certain as an inscription engraved on the pitha clearly says that the image is that of Mahavira.¹

3. Another image of Matanga (Pl. xxxvii, b) is found accompanying Mahavira at Bhandari Basti.² Here also the Yaksha is endowed with four arms in which he holds a padma, namo, banda and vajra. Excluding the first attribute the rest agree with the Jaina-Kanohi Ms. cited above. But these attributes differ in a conspicuous way from other images of Sravana Belgola.

1. EU II, SB 338.

2. No. 24 - App. III.

In conclusion, the following points may be noted:

(1) A majority of texts assign Matanga only two hands. But in the Kannada tradition and in a Jaina-Kanchi Ms. he is endowed with four and six hands respectively. (2) The miniature images of Matanga found at Sravana Belgola fall into three groups. Of those, excepting one image at Mangal Basti, all attributes held by them fall within the list of attributes provided by Jaina-Kanchi Ms. But one conspicuous difference exists between this text and the images - the former ascribes six hands to the Yaksha, but the latter are found always with four hands.

differ among themselves with regard to the nature of the attributes. (2) A number of miniature and independent images of Dharsanendra are found in our study. They answer to the texts properly - particularly to a Jaina-Kanohi Ms. At least two images supply all iconographic details.

XXIV. Vardhamana Mahavira : Matanga Yaksha

The Yaksha of Mahavira is known by the name Matanga. His vehicle is an elephant and his complexion is said to be either blue or green.¹ The texts vary in assigning him the number of arms and the nature of attributes.

The Sanskrit texts assign him two hands with the varada-mudra and a phala. They also ascribe to him the dharmachakra symbol on his head.² In the Kannada tradition he is endowed with four arms - the upper two are held up in worship and the lower right hand is held in abhaya-mudra and the lower left in lola-hasta (?).³

1. TAP, P. 211.

2. PT, VII, 24, P. 330. The verse reads:
Bibhartti yō mūrdhani dharmachakram phalam oha
vāmēna varam parēna etc.,

Cf., PSB and MP (the Mss. from Arrah - cited by Dhattacharya in JL, Pp. 118-19, n.2. The verse attributed to the latter Ms. appears verbatim in PS, III, 152 (P. 69).

3. Burgess, op. cit., Pl. iv, fig. 21.

One of the Jaina-Kanchi Mss. assigns him six hands with the attributes like dharmachakra, kann, pasa, vaik, danda, and varada.¹ Another Ms. of the same place gives an account which is identical with that of the Sanskrit texts.² The Puranic literature in Kannada does not throw any significant light on him.³

In the light of these texts let us now examine the image of Matanga which are found at Sravana Belgola. The separate images of Matanga have not been met with at Sravana Belgola. But he appears along with his lord in some instances. Here, he stands to the right of his lord in tribhanga, bearing the characteristic attributes in his hands. Though a majority of texts assign him only two hands, in the Kannada tradition and in one of the Jaina-Kanchi Mss. he is endowed with four and six arms respectively. In the sculptures at Sravana Belgola he is invariably represented with four arms.

1. Matanga stands in a miniature form to the right of the images of Mahavira (Pl. xxvii, c) found in the nuttalaya of Gomata⁴ and in another image (Pl. xxvii, e)

1. Ms. No. I - TAT, p. 211.
2. Ms. No. II - Ibid.
3. In Achanna's Varadhamanapurana I, 8, the Yaksha is called Gajendra instead of Matanga. Though he is praised as the protector of dharm his characteristic features are not mentioned. Hence the verse is of little iconographic interest.
4. Nos. 32 and 36 - App. II.

CHAPTER — XI

**The Iconography of the
Yatchie**

Adinatha : Chakresvari

All texts, whether Svetambara or Digambara, whether written in Sanskrit or in vernacular languages name the Yakshi of Adinatha as Chakresvari.¹ But these texts vary in giving her description, specially in specifying the number of arms and the attributes. In the Sanskrit texts like Pratishtha-Saroddhara,² she is described as having twelve hands with the attributes like vajras in the two, chakras in the eight and a phala and the varada-mudra in the rest of the two hands. In Pratishtha Tilaka³ she has been attributed with ten hands with vajras in the upper two hands and a phala, varada-mudra, chakras etc. in the lower hands.

In Kannada tradition, now preserved in Jaina-manchi, she has been attributed with sixteen hands. Of them, twelve hands hold the weapons of war, a left and right hand fall on her lap, and the remaining right hand is in abhaya-mudra while the corresponding left is in katak-pose.⁴

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1. In a Svetambara text the Yakshi has been called Apratichakra - Vide., Pratishtha-Saroddhara, Vol. I, P. 221.
 2. PS, III, 133 (P. 70); Cf., PS, (a ms. in the Jaina Siddhanta Bhavan cited by Bhattacharya in JL, P. 221)
 3. PT, VII, 1 (Pp. 340-1).
 4. TAT, P. 197; Cf., Burgess IA, Pl. 1, fig. 1 for an agreement with these.

The Jaina Puranas in Kannada also provide us with iconographic details of Chakresvari.¹ In Yappa's Adipurana² she is described as having twelve hands. According to this text, two of her hands bear Varada-mudra and Padma, other two hold vairas and the rest of the eight hands carry chakras. The two Jaina-Kanchi palm leaf Ms. are in broad agreement with this version. The only minor variation is that in the Ms. no. I, instead of two vairas, she has been attributed with a Sakti and a vajra; in Ms. no. II, instead of a padma she has been attributed with a phala. But of the remaining twelve hands, eight hands hold chakras.³

Under characteristics which distinguish the Yakshi are her golden colour and her garuda-vahana.⁴ Pampa⁵ calls her agurva or terrifying, while some of the texts attribute her three eyes, one text, however, mentions nilotpala as her vahana.⁶

1. But the Purvapuranam of Hastinalla and in Jayvandaraya-puranam of Jayvandaraya, reference to the names of Saganadevatas do not occur. Even in S2, the iconographic details of Lakshmi-Yakshi are not available though their names are given.

2. The full text is as following:-
varadar-padmaṅkitaṁ-tōḷeraḍu nisita-vajra prabhāsuram tō-
ḷeraḍ-uddaya-chohakraṇakr-ōjjvala-tarataḷa-jyōti-tāḷant
agurvvaḥ

giro baṇṇaṁ-ponnabaṇṇakkeḷeyene garuḍa-vāhaṁ-ōgirppa chakr-
ēvarī bhāovad-dharmma chakrākṛāṇḡgalanaledataṭke viśrāntaḍin

3. PAT, P. 193. 4. Pampa, loc. cit.
 5. Mo.No.1. Vide., PAT, P. 198
 6. PP, VII, P. 340.

The Jaina Purāṇas in Kannada also provide us with iconographic details of Chakrēśvarī.¹ In Pāṃpa's Ādipurāṇaṃ² she is described as having twelve hands. According to this text, two of her hands bear Varada-mudra and padma, other two hold vajras and the rest of the eight hands carry chakras. The two Jaina-Kāñchi palm leaf Ms. are in broad agreement with this version. The only minor variation is that in the Ms. no. I, instead of two vajras, she has been attributed with a śakti and a vajra; in Ms. no. II, instead of a padma she has been attributed with a phala. But of the remaining twelve hands, eight hands hold chakras.³

Other characteristics which distinguish the Yakshi are her golden colour and her garuda-vāhana. Pāṃpa,⁴ calls her agurvū or terrifying, while some of the texts⁵ attribute her three eyes, one text, however, mentions nīlōtpala as her vāhana.⁶

1. But the Pūrvapurāṇaṃ of Hastimalla and in Chāvundarāyapurāṇaṃ of Chāvundarāya, reference to the names of Sāsanadēvatas do not occur. Even in ST, the iconographic details of Yaksha-Yakshi are not available though their names are given.

2. The full text is as following:

varadaṃ-padmaṃkitam-tōleraḍu niśita-vajra prabhāsuraṃ tō-
leraḍ-ūddaya-chchakrichakr-ōjjvala-tarataḷa-jyōti-tōlent
agurvā-

agire baṇṇaṃ-ponnabaṇṇakkeneyene garuda-vāhaṃ-āgīrppa Chakrē-
śvarī bhasvad-dharmma chakrākramigaḷanaledatakke viśrāntadiṃ

3. TAT, P. 198.
4. Pāṃpa, loc. cit.
5. Ms. No. 1. - ~~Vas~~, TAT, P. 198
6. PT, VII, P. 340.

Images of Chakresvari with sixteen, twelve, ten and eight hands have already been brought to light.¹ Both independent and miniature images attending on Adinatha, are found in Karnatak. Unfortunately a systematic study of these images has not yet been made and many of these images have not been brought to light.² For the present, we may note here two independent images of this Yakshi.

(A) INDEPENDENT IMAGES: (1) One of her images is found sculptured on the outerwall of Santisvara Basti³ at the northern foot of Chandragiri in Jinnathapura. Here, the Yakshi sits in ardha-paryankasana. She has six hands in all. She holds (from lower right hand) varada, vaira and chakra in varadahasta; (from upper left) chakra in kartari, vaira, and padma. Thus corresponding two hands hold chakras, and vairas, while the lower two hands hold varadahasta and padma in the right and left respectively. The Yakshi is finely executed and profusely decorated with ornaments (Pl. XI, b). She wears a crown (kirita), ear-rings (kundala), necklaces (hara), shannavira, keyura, waist band katisutra, rings (angulika), bangle (kankana), nupura etc., She is dressed below the waist;

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1. JI, P. 122 note No.1. for an image of Chakresvari with many hands - Vide., Dr. Coomaraswamy. Eastern Art, Vol. II, Pp. 236-40 or JEB, I, Pt. 2, Pl. 31 (P. 209).
 2. Another image of Chakresvari could be seen in the hall of Santisvara Basti at Kambadahalli. This image belongs to the pre-Hoyasala period.
 3. No. 60 — App. IV.

while her upper body is left nude. Her garuda-yahana is sculptured at her right side, while at her left is a devotee seated in anjali. The image is about 1'.10" and has great iconographic importance. It offers a variety in the images of Chakresvari. Her images with six hands are not usually met with, and till now none has seen the light of publication. In spite of the variation in the number of hands, the image honestly follows the iconographic injunction laid down in Pampa's Adipurana. This factor points out the perfect agreement between the texts and the images of Karnatak.

(2) Another image¹ of Chakresvari is found in the same place - but with certain conspicuous variations. Here, the Yakshi is seated in lalitasana (Pl. XI, a). She has four arms. The attributes held by her are chakra, chakra, varada, padma. Her yahana of Garuda, is found on her left. The image is about 1'.11" high. She is elaborately dressed with the same ornaments found in the image No.1. Here, one of her important weapons, vajra, is missing but this appears to be the usual mode of representation when Chakresvari was attributed with only four hands.² Though the Kannada texts do not specify four hands, the weapons held here, do not differ from those texts. But for a perfect agreement between the text and the image attention may be drawn to other Digambara works called Pratishthasahasasamgraha and Pratishthasahasasamgraha wherein she has been attributed with four hands with two chakras etc.³

1. App. IV - No. 20.

2. In Kambadahalli image also the vajra is omitted.

3. JL, Pp. 121, No.3.

(2) **MINIATURE IMAGES:** There are quite a number of miniature images of Chakresvari which accompany her lord Adinatha. Here, invariably she stands in tribhanga attitude to the left of her lord. But she is elaborately dressed with the usual ornaments and is assigned with her characteristic weapons. Even though the images are in a miniature form - about 6" to 8" - punctilious care has been taken by the sculptors in following all iconographic injunctions. Hence, these images deserve full attention and a serious study.

(3) **IMAGES OF CHAKRESVARI WITH SIX HANDS :** There are two miniature images of this Yakshi wherein she is endowed with six arms. One of them is accompanying the image of Adinatha in the suttalaya of Gomata on Vinchyagiri,¹ while the other accompanies another image of Adinatha in the garbhagriha of Ebandari Basti² (Pl. xxi, a). Both stand in tribhanga; both are profusely ornamented. Both hold identical weapons in the same order. They have six hands with (from lower right) varada, vajra, and chakra; (from upper left) chakra, vajra, and padma. These further agree in all respects - excepting the asana - with the independent image of Chakresvari (No. 1, above) sculptured on the outer wall of Santiovara Basti at Jinanathapura.

(4) **IMAGES OF CHAKRESVARI WITH FOUR HANDS:** There are two miniature images of Chakresvari accompanying the two images of Adinath on Vinchyagiri. Here also, they stand in tribhanga and are decorated with the usual ornaments. But they have only four arms and there are minor variations

1. No. 5 - App. II.

2. No. 1 - App. III.

in disposing off the attributes in the lower hands. One of the two Yakshis¹ (Pl. xxi, c) holds chakra, chakra, varada, and phala. These weapons broadly agree with one of the texts of Jaina-Kanchi.² Another image of Yakshi accompanying her lord, Adinatha, is found in the same place.³ She holds in her four hands (Pl. xxii, d) a chakra, chakra, padma, varada-mudra. These broadly agree with one of the outer wall images of Santisvara Jasti, at Jinanathapura; but varada mudra is attributed to lower left hand at Jinanathapura image, while it is attributed to lower right in the image under observation.⁴

We may summarise our observations noting the following points:

(1) Chakresvari images with only six or four hands are come across in the present study. (2) The attributes and the yahana correspond to the Karnade Puranas and traditions. (3) Independent images of this Yakshi are usually found seated either in ardha-paryanka or in lalitanaga. They are accompanied by their Garuda-yahana. The miniature images accompanying Adinatha are invariably found in tribhanga attitude, but, without their yahana. But in both instances the number of hands and attributes agree with the texts. (4) Among the attributes assigned to her chakras appear to be indispensable. This is illustrated by the presence of these attributes whether the Yakshi has four or six hands.

1. No. 15 App. II.

2. Ms. No. II TAF, p. 198.

3. No. 27 App. II.

4. Regarding the sectarian attitudes in attributing the varada and ubhaya-mudra - Vide., IA, LVI, p.72, cf., TAF, p. 197, n.2.

II. Ajitanatha : Rohini Yakshi

The Yakshi of Ajitanatha, though known in two different names to the two sects, is called Rohini by all texts of the Digambara sect. Her colour is mentioned by some as golden¹ while other texts specify kumkuma or red.² Her vahana is mentioned to be an iron-seat (lohaseana) in the majority of texts, but one text attributes her the vehicle of a crocodile.³ In the Digambara texts written in Sanskrit she is endowed with four arms with the attributes like saṅkha and chakra in upper two hands and abhaya and varada in the lower two hands.⁴

Manza's description⁵ of Rohini-Yakshi is of

1. PT, VII, P. 339; cf., Ms. No. II of Jaina-Kanchi, & TAT, P. 198.
2. Ms. No.1, TAT, P. 198.
3. ID14.
4. PI specifies these attributes along with their position:
"Urdhva-dhastā-oddharita-chakra-saṅkhaṁ
adho-dhastā-abhaya-dāna-mudrām." VII, 8 (P.341).
 The same is found in P3, III, 137 (P.70) and in the PMS, (Ms. in Arrah, cited by Bhattacharya in his JI, P. 123, n. 1.)
5. Ajitanāthapurāṇa-Tilakam, I, 14. Here she is merely compared to her patroness dānasenitāmani Attinabbe in protecting and promoting the Jaina order.

little iconographic value. But other Kannada traditions throw much light on her. For example the Kannada tradition recorded at Jaina-Kannai attributes a stool as her emblem and describes her as seated in lalitasana. Of her four arms the upper two hold chakras, the lower right in abhaya, while the remaining (lower left) is in kataka.¹ But notable variations occur in the two palm leaf Nos., of Jaina-Kannai. One of them assigns her a " thunderbolt (vajra), elephant-goat, dart or dagger, (sanka), lotus".² Another text, in agreement with the Sanskrit works mentioned above, assigns her varada, abhaya, sanka and chakra.³

Let us now examine the extant images of Rohini. Like the images of Mahayaksha, no independent images of Rohini are found at Sravara Belgola. We have only three images of her in a miniature form where she accompanies her lord Ajita. She stands to his left in tribhanga. These three images of Ajitanatha are the same ones which have been already referred to while examining the images of Mahayaksha.

In two of these images, (Pl. xii, e and f) she is found holding a flower-bunch, flower-bunch, sankha, and ankusha. These two images are found in the antislava of Gomate in Vindhyagiri.⁴ In another image of Bhadara Jasti, (Pl. xii, b) there is a slight variation regarding the disposition of the attributes. Here she holds a flower-bunch, flower-bunch, phala and ankusha.

The above observations may be summarised, noting the following points:

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1. Vide., IAT, P. 195.
 2. Ibid.
 3. Ibid.
 4. Nos. 7 and 33, - App. II.

(1) There is a broad agreement among the Digambara texts regarding her vahana, the number of hands and the nature of her attributes. But only one text mentions altogether a different set of attributes. (2) In the sculptural representations, we find only a partial agreement with these texts. This may be either due to the different traditions followed by the sculptors or due to the liberty which they took in representing this Yakshi. (3) The vahana and the complexion of the Yakshi could not be testified by the evidences available at present.

III. Sambhava : Prajnapti Yakshi

Prajnapti, the Yakshi of Sambhava-natha, is generally described as riding a bird and having a white complexion.¹ But some texts attribute hansa² vahana and the complexion of dark blue³ or syama to her. All Digambara Sanskrit texts attribute her six arms. Pratishtha Tilaka describes her as holding a grasanti, parasu, phala, dagger or khada, pinā and vara.⁴ Pratishtha-sarodhara and Pratishtha-sarodhara enumerates these.⁵ In Karmada tradition she is described as seated in lalitasana. Here, she is described as holding a parasu, khada, abhaya-mudra

1. PQ, III, 153 (P.70); PF, VII, P. 339.
2. Burgess, op.cit., Pl.1, fig. 3 (P.464); QI, TAT, P.199.
3. MB, No.1 - TAT, P. 199.
4. PF, VII, 3, (2.341). The text reads:
dhattē-rdhachandran-parasū-phalam-vai
śripāṇa-piṇḍī varam-ādadānām
yajñanāḥ Sambhavanātha-yakunīm Prajnapti-samjñām
keṇapī-āśīśaktim -//
5. JI, P. 124, no n.i. In the Jaina-Kanchi Ms. No.II only four attributes are mentioned - vide, TAT, P.199.

in the right hands and pasa, chakra, pataka in the left.¹ But one of the palm-leaf Ms. of Jaina-Kanachi attributes her only two arms with the varada-mudra and a pada.² But this text appears to be an exception to the generally accepted tradition.

We have not come across any separate image of Prajnapati at Sravana Belgola. But in three images of Sambhava she has been represented in a miniature form.³ In all these three instances, she stands in tribhanga to the left of her lord and possesses only four hands (Pl. XIII, a and c and Pl. XIV). These hands bear an akasa, pasa, phala and varada in all three instances. She is, as usual, elaborately decorated with a number of ornaments and a crown.

A perfect agreement found in the attributes held by the images makes it clear that the sculptors of Sravana Belgola were following a well-known tradition. These attributes also fall within the prescribed list given by the texts. But the akasa is not prescribed by any of the texts mentioned above, and the pasa is mentioned only in the Kannada tradition.

In conclusion the following points may be noted:

(1) All texts prescribe six hands to Prajnapati; but the available miniature sculptures are endowed with only four arms. (2) There is a broad agreement among the texts regarding the attributes to be held by this Yakshi; there is perfect agreement among images. But when the latter

1. EAT, P. 100; Cf., Burgess. loc.cit.

2. EAT, Ms. No. 1, P. 139.

3. No. 3 - App. III and Nos. 12 and 36 - App. II.

are compared with the former, only a partial agreement is found. (3) Her yahana and complexion could not be testified from the available sculptural representations.

IV. Abhinandana : Vajrasrinkhata Yakshi

The Yakshi of Abhinandana, the fourth Tirthankara, is named by the Digambara texts as Vajrasrinkhala. Her colour is given in a number of texts as golden (hema) and her yahana, as hema.¹ But one text ascribes her dark-blue (niha) colour and a monkey-yahana.²

She is distinguished by the attributes held by her in her four hands. Pratishtha-Tilaka³ ascribes her a raga-pasa, phala, akshamala and varada, but Pratishthasamuccaya⁴ makes her to hold a raga(?) pasa, phala and akshasutra. In Pratishthasamuccaya⁵ the same weapons are ascribed to her but in a different order. Here a raga (?) pasa, akshasutra and phala are mentioned one after another. In the Kannada tradition, the Yakshi has been attributed with a akshamala and abhaya in the right hands and a snake and kataka in the left.⁶ In a Ms. of Jaina-Kanahi her four hands are endowed with a chakra, kalasa, varada, and padma;⁷ while

1. PI, VII, P. 339; OE., 28, III, 159 (P.71).

2. Ms. No.1 of Jaina-Kanahi - JAT, P. 199.

3. PI, VII, 4 (Pp. 341-2). The Text reads:

Yā nāgapāśā phala-akshasūtraṁ varam bihartti

pravara-prabhāva

yaśo yajantī-Abhinandanāsī-ucchrinkhala-rāśī

Pavisrinkhalā tām

4. PS, III, 159 (P.71) 5. PS, cited by Dharmacharya in JL, P. 124, n.2

6. Durgess, op.cit., Pl. 1, fig. 4; CF., JAT, P. 199.
7. Ms. No.1 - JAT, P. 199.

in another Ms. of the same place she is described as holding varada-mudra, phala, pasa and akshatre.¹

In three of the images at Gravana Belgola, Vajrasrinakale is represented in a miniature form along with the images of her lord, Abhinandana. Here she stands in tribhanga to the left of her lord.

1. One of these images is found in Bhadari Basti.² Here the Yakshi holds in her four hands (Pl. xxiii, d) a chakra, kalasa, pasa and varada. Excepting the pasa, the rest of the attributes correspond to Jaina-Kanchi Ms. no. I. But the pasa is also allowed to her by all other texts.

2. Another image (Pl. xxviii, e) is found in the outtalaya of Gomata on Vindhyagiri.³ Here the Yakshi holds in her four hands a chakra in kartari-hasta, kalasa, pada and varada. In this image we have the honest translation of one of the Jaina-Kanchi Mss. with no variations.

3. Another image⁴ found in the same place carries the same weapons in the same order. The only minor difference seen between this and image No. 2 (above) is that the chakra is not carried in kartari-hasta, and the pada is elaborately carved so as to resemble a large flower-

1. Ms. No. II - Ibid.

2. No. 4 - App. III.

3. No. 17 - App. II.

4. No. 26 - App. II.

bunch. But there are changes in the mode of carrying or carving the attributes (Pl. xxiii, b). This image also truly reflects the same text cited above.

Though there are no independent images, there is one image on the outer wall of Santisvara basti at Jinanathapura which appears to be an image of Vajrasrikkhala.¹ Here, the Yakshi is represented in much simpler form. She stands in ganabhanga flanked by attendants on either side. She has only two hands - the right holds a bunch of flowers or padma and the left holds a kalasa. We have seen already that in one of the Vinhyagiri images (No. 3, above), the padma is elaborately carved so as to appear like a bunch of flowers or padmas. The image under observation carries a similar attribute. The padma and kalasa fall within the list of the attributes provided by the Jain-Kanchi Ms. On the strength of this evidence, and in the absence of any other positive contradictory claim, we may tentatively identify this image as that of Vajrasrikkhala. This image is in a good state of preservation. It is about 2' 4" high. She is elaborately dressed with a crown, and a number of ornaments. As in other miniature sculptures she is dressed below the waist. There is an attendant represented in a miniature form on her either sides - they also hold flower bunches. But unfortunately, the cognisance or yahana is not given.

In conclusion, the following points may be noted:

(1) The Sanskrit as well as the Kannada texts endow the Yakshi with four hands. A majority of these ascribe her an akshautra and naga-pada; but one assigns her a chakra, kalasa, padma and varada. (2) In the

sculptural representations, the Sravana Belgola sculptors followed the unique text of Jaina-Kanchi mentioned above. (3) Though an independent image is tentatively identified as that of Vajrasrinchala her vahana is not represented there. Hence her cognizance could not be verified; so also her colour. (4) It may be noted here that the unique text from Jaina-Kanchi prescribes monkey as the vahana of Vajrasrinchala as against hansa prescribed by a majority of the texts. Monkey being the vahana of her lord Abhinandana, probably she is made to ride the same vahana. In view of the perfect agreement found in the attributes, we may also take for granted, that her vahana could have been known as monkey to the sculptors of Sravana Belgola.

V. Sumatinatha: Parushadatta Yaksi

The lady-attendant of Sumatinatha, the fifth Tirthankara, is named by the Digambara texts as Parushadatta. Her vehicle is mentioned to be an elephant and her colour, golden.¹ But one of the texts mentions her vahana as a dog.² In a majority of the Sanskrit texts she is described as holding a vajra and phala in the left two hands and a chakra and varada-mudra in the right two hands.³

1. ST, VII, P. 339.

2. So, No. I - JAT, P. 200.

3. ST, VII, 5 (P.342). The text reads:

Vajraṁ phalaṁ savya-kara-dvayēṇa cakrāṁ varadāṁ ca

ānya-kara-dvayēṇa

śamvārahantīm Sumatīśa-yakṣiṇīṁ yajāṇahē-Pārushadattik-

ākhyāṇā

UG, PS, (Ms. cited by Bhattacharya in JL, I, 126, n.1.) PS, III, 160 (P.71). The same version is given in So, No. II of Jaina-Kanchi - Vide., JAT, P.200. PS does not name the Yaksi, but in the prose portion that follows this verse, she is named - Keshini.

In Kannada tradition she is represented with a vajra and chakra in the upper two hands and abhaya-mudra and kataka in the lower two hands. But a unique version is ^{to be found} offered by a Ms. of Jaina-Kanchi. Here the Yakshi is endowed with only two hands bearing abhaya-mudra and ankusa.¹

We have already seen that while representing the male counterpart of Purushadatta, the sculptors of Sravasa Belgola had not followed injunctions found in the majority of those texts, but followed the unique text of Jaina-Kanchi. The same appears to have been ~~followed~~ in representing Purushadatta also.

We have not come across the separate images of this Yakshi at Sravasa Belgola. But she appears in a miniature form as an attendant on Sumati-Tirthankara. We have four such examples here - one in Shastri masti, (Pl. xiv, d)² two in the guthalaya of Gomata on Vaidhyagiri³ (Pl. xiv, b) and the another in Nagara Jinalaya.⁴

In all these instances the Yakshi stands in tribhanga to the left of her lord. She is elaborately dressed with a number of ornaments and a crown. In all the four instances, she appears with only two hands, holding her right hand in abhaya and carrying a sankha in the left. Here, though the sculptors followed the unique Jaina-Kanchi text in representing the number of hands, they made a

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1. Ms. No. I - TAT. P. 200.
 2. No. 5 - App. III.
 3. Nos. 21 and 35 - App. II.
 4. It is an inscribed image giving the name of Sumati - see, App. I.

departure from it while assigning the attribute to the left hand. Here she is endowed with a sankha whereas the text ascribes her an ankusa. Excepting this, the Taksha-Yakshi of Sumatinatha reflect the unique Jaina-Kanoni text in the rest of the details.

In conclusion we may note the following points:

- (1) A majority of the Digambara texts ascribe to Purushadatta four hands and weapons like chakra, vajra etc., but one text ascribes her only two hands with abhaya and ankusa.
- (2) The Sravani Belgola images generally agree with the description of the unique text of Jaina-Kanoni. Purushadatta is here found with only two hands. But while assigning the attributes the sculptor seems to have given her a sankha instead of an ankusa. We have no idea whether they followed another text or took liberty in assigning this attribute to her. But a general agreement of the attributes of Taksha-Yakshi makes one to think that the sculptors were following the unique text mentioned above.
- (3) Based on the broad agreement found between the text and the images, we may further state, that Purushadatta probably rode a dog instead of an elephant. However, there is no positive sculptural evidence to justify this.

VI. Padmaprabha : Manovega Yakshi

The lady attendant on Padmaprabha is called Manovega. A majority of the texts attribute a horse while one text

attributes krishnasura or deer as her yahana. Her colour is mentioned to be either golden or red.¹ In regard to her attributes and the number of hands the Sanskrit texts ascribe her a shield, phala, sword, and varada in her four hands.² Only partially agreeing with the above texts, a Jaina-Kanchi Ms. ascribes her a sword, shield, arrow and bow. Instead of varada-mudra and phala the other two hands are attributed with the bow and arrow. Besides, the same text describes her as red in complexion and as one riding a deer or krishnasura.³

Let us now turn our attention to the sculptural representations of Manovēga. No separate image of this yakshi has come forth at Sravana Belgola, but she is found accompanying her lord, Padmaprabha. One of the images (Pl. xxv, e) is found in Bhanderi Basti,⁴ while the other (Pl. xxv, e) is at the guttalaya of Gomnata on Vinādyagiri.⁵

1. TAI, P. 200. However the well-known texts like PI, VII, P.3., and others assign her a horse -lanohhana and attribute her the golden complexion (kartasvara).
2. PI, VII, 6 (2.342) The text reads as following:
Phalaxaṁ phalaṁ-ugr-āsīṁ varāṁ vahati durjayā
Padmaprabhasya yā yakshī Manōvēgaṁ mahānitām
Of., MPV, where she is described as
"Manōvēga sa-phalaka phala kṣadga vararachayate"
Bhattacharya JI, P. 127, n.1.
PI, the details of the Yakshi of VI Pirthenkaru are missing.
3. TAI, Ms. No. 1. P. 200.
4. No.6 - App. III.
5. No.6 - App. II.

Here she is represented in a miniature form, but with all her ornaments, dress and attributes. She stands to the left of Padmaprabha in tribhanga. In both instances, she is endowed with four hands holding a sword, bow, shield and arrow. These attributes are in perfect agreement with the unique Jaina-Kanchi Ms. mentioned above.

In conclusion, the following points may be noted:

(1) A majority of the texts attribute Manovaga four hands and ascribe her a shield, sword, phala and abhaya. But in one text of Jaina-Kanchi the last two weapons are replaced by a bow and arrow. (2) The images at Sravana Belgola honestly follow this Jaina-Kanchi Ms. According to this text the Yakshi is red in colour and rides a deer. But her colour and her vahana could not be testified by the positive data as the miniature sculptures do not have them.

VII. Suparsvanatha : Kali Yakshi

The texts name the lady attendant of Suparsvanatha as Kali. Regarding her colour and vahana there are certain variations even within the Digambara texts. The colour is mentioned in some works as dark (kala) but in others, as white. Likewise some mention a bull, and others, a peacock as her vahana.¹

As regards the attributes ascribed to her, again the unanimity is wanting. But all of them endow her with four arms. Some texts make her ~~hold~~ hold a trigula, phala,

1. TAT, P. 200.

varada, and ghantā.¹ The Kannada tradition assigns her a trisula and bell in the upper two arms and abhaya and kataka in the lower two.² Here, though the mudra of one of the hands differs, the weapons are similar to the one enumerated in other texts. But completely deviating from all these texts, a Jaina-Kanchi Ms. makes her ~~pr~~ pray in two hands, and of the other, one is ~~held~~ in varada-mudra and the other is to carry an akshamala. an.

We have only miniature images of Kali at Sravana Belgola. She stands to the left of her lord in tribhanga and as usual she is elaborately dressed with a number of ornaments and a crown.

(1) She accompanies Suparvanatha in one of the images found in the suttalaya of Gomata on Vindhyagiri.³ Here (Pl. xxvii, c) she is endowed with four arms. Her upper two arms are held up vertically with fingers parted as in cuchihasta, and of the remaining two the lower left hand holds an akshamala, and the lower right hand is held in the varada mudra. The image is carved according

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1. P3, III, 161, (P.71) (cf. with a Ms. of Jaina Bhavana Arrah, cited by Bhattacharya in II, p.127 No.3 and Ms. No. II of Jaina-Kanchi Vide., 141, P.200). The verse from PI, VII, 7, (P.342), runs as following:

Ārabhya vānōpari hastatō yā ghaṇṭā phalaś cūlam

abhiṣṭa-śānam

dadhāti Kālī kalitaprasādā saparyayā s-āstu

Supārśva-yakshi - //

2. Burgess, op. cit., Pl. II, fig. 7.
3. No. 13 - App. II.

to canonical injunctions of the unique Jaina-Kanchi is., mentioned above. But the mode of prayer is peculiarly indicated in this image. Instead of the usual anjali mudra the two upper hands are vertically held up in the image under observation.

(1) In another image (Pl. xxvii, a) of Suparvanatha also Kali is represented in a miniature form. This image is found in the gurbhagrine of Bhandari Jasti.¹ Here also the upper two arms are held vertically over the shoulder but the fingers are not parted as in suchibhasti; the lower left hand holds an akshamala and the lower right hand is in varada-mudra. This image is also portrayed according to the same unique text of Jaina-Kanchi.

In conclusion, we may note these points:

(1) Though a majority of the Digambara texts attribute her a trigula and a shantha among other weapons, a Jaina-Kanchi text attributes her only an akshamala while the rest of the hands are disposed of in various mudras. In the latter text Kali appears with all the attributes of a yogini and all her military character is discarded. The akshamala and the two hands invoking the lord prove this.²

(2) Sravana Belgola sculptures are portrayed according to this unique Jaina-Kanchi text. Here Kali appears as an yogini. Though her yahana is not found here, in keeping with the description of the text, it could have been a peacock.

1. No. 7 - App. III.

2. Cf., II, Pp. 127-8.

VIII. Chandraprabha : Jvalamalini Yakshi

The Yakshi of Chandraprabha is known through the Digambara texts as Jvalini or Jvalamalini. Aggala, a Kannada poet describes her as of snow-white complexion (proleṣa-malinangi) and as one riding a buffalo (mahiṣa). Her neck is adorned by a garland while her forehead is adorned by the third eye.¹ According to the Kannada tradition she is made to ride a bull and wear the mukuta from which the flames issue forth.² But the latter version seems to be an exception to the generally accepted characteristics of this lady-attendant.³

Regarding the attributes assigned in the hands of this Yakshi there is a broad agreement among the Digambara Sanskrit texts. They all assign her eight hands. According

1. Chandraprabha-purāṇa, I, a. Chandrama in Jyōtīśvara charite describes her as one radiating the glow of the moon: " beladīṅgale-putthalīyaṇṭe chaluvinḍa kalakalīsuva kōmalānangi", I, B. In another work, written by Indranandi her complexion is compared to the white petals of a karala and her vaṣaṇa is said to be a mahiṣa - Vide., Jvālāmalinī-kalpa-ṭīkā, (palm-leaf Ms. No. 657 in Kannada Research Institute, Dharmwar), folio. 1. The text reads: kumuda-śale-dhavalā-gātra mahiṣa-mahāvāha-ōjval-ābhaya māṇḍatu vahnīdēvī Jvālāmalakarālāṅgi etc.,
2. Burgess, op.cit., Pl. II, fig. 8. Op., Pl., P. 201.
3. Vide., Pl., VII, 8, (P. 343); Pl., p. 128. But Jvalini image with a mukuta of flames, is found in Karnatak - Vide., EAR 1939, P. 88.

to Pratishtha-sara-sasaraha she holds chakra, arrow, pasa, shield, trisula, khadga, bow etc.¹ Pratishtha Tilaka² assigns a chakra, bow, nasa-pasa, shield, sula, bana, fish and sword in these eight hands.

Even in Karnatak tradition and texts the above attributes are broadly repeated though there are some conspicuous variations. The Karnatak tradition assigns a trisula, bana, sarpa and abhaya in her right hands and a vaira, bow, sarpa and kataka in her left hands.³ Aggala specifies a chakra, sula, arrow, bow, flag, sparkling-whip (chamchat-kasa), sword, bright shield (sphuta-khetaka) in her right hands.⁴ One of the Jaina-Kanchi Ms. agrees with those in general and mentions an arrow, chakra, trisula, varada or phala, bow, pasa, fish and shield.⁵

1. PS, cited by Bhattacharya in JL, V. 126. But the so-called verse cited from MSV by him occurs verbatim in PS, III, 162 (P. 71)
2. PS, VII, 8 (P. 345); CF., PS, III, 162 (P. 71) for identical version.
3. Burgess. op. cit., Pl. II, fig. 8. cf., IAT, P. 301.
4. Charāvanabhāpurāṇam, I, 9. The text reads as follows:
 " Prālōyamalināṅgi tuṅgaśaishēndrā-rūṣhe yātaṁsta-do
 x-malamkṛte chakra-sula-sara-śrap-eketu-chamchatkasa
 bhil-asi-sphutakhetakvite chalaḍbhataksni sampritiyin
 Jvalomalini malkenatkṛtiḥ nirvighnokti-nirvahanas
 "
5. Ms. No. 3 - IAT, P. 301.

Another ms. of the same place also mentions the same number of hands and assigns her a chakra, makara, flag, arrow, bow, trisula, pasa and varada.¹

The worship of Jvalamalinī goes back at least to the 9th or 10th century in Karnatak. Indranandi composed Jvalamalinī-stotra at Manyakheta when Krishna III was ruling (Naka 861).² Likewise Mahishena composed Jvalinī-kalpa in the 11th century A.D.³ The former work with Kannada commentary is found among the palm leaf ms. of Kannada Research Institute, Dharwar. Here also the Yakshi is described as having eight hands bearing a trisula, pasa, jhusha (fish), kodanda, kanda (arrow), phala, chakra etc.⁴

The epigraphs also make references to the temples built for Jvalamalinī in Karnatak.⁵ These references prove that she was one of the popular yakshis worshipped by the Jains of Karnatak. But unfortunately, we have not come

1. Ms. No. 1 - Ibid.,
2. Sharma, C.R., Jainism and Karnatak culture, P.34.
3. Desai, P.B., Jainism in South India etc., P.172.
4. The leaf is badly damaged, but of the eight attributes, seven could be deciphered with certainty. They are as following:
 "... trisūla pāsa jhusha kōdanda kānda phala
varachakra chihna jvālāṣṭa ...
 — Jvālāmālīnī Kalpa Tika (op.cit., 1931,)
 folio.2.
5. A temple built for her at Navalgunda - vide., ARSIE 1928-29, Appe. L No. 838. Among the surviving examples the temple at Udehalli in Chikmagalur Tq. is the most famous one - vide., ibid., 1931, P.12, Pl. VI, fig.3.

across any separate image of Jvalamali in Sravasa Belgola so that her essential characteristics would have been known.¹ But the miniature images of this Lakshmi are found accompanying her lord. Let us examine these images now.

1. She accompanies her lord Chandraprabha in Shandari Basti² (Pl. xvii, c) and in the suttalaya (Pl. xvii, b) of Gomata on Vindhya-giri.³ In both instances she is represented with only four hands both on ankusha, pasa, phala and abhaya. We have seen that none of the texts assigns her less than eight hands and none attributes to her the ankusha. But the attributes held by this Lakshmi broadly fall within the list provided by these texts.

2. There is another marble image of post-Vijayanagar period in the suttalaya of Gomata on Vindhya-giri. It is doubtfully identified as that of Chandraprabha.⁴

1. The Lakshmi in the ankusha of the so-called Chandraprabha Basti should not be mistaken for Jvalamali. It is the image of Lakshmi (as identified from the lion and the child) and she is normally represented in the early temples irrespective of the presiding Deities. Moreover, the identification of Lakshmi of this Basti as Chandraprabha cannot be justified with certainty.

2. No. 8 - App. III

3. No. 18 - App. II

4. No. 2 - App. II - vide. § II, Introduction, § 2 where it is said to be the image of Chandraprabha.

Here the Yakshi, who attends on him bears in her eight hands (from lower right hand, clockwise) a dagger, arrow, padma, trishula, naga, bow, shield and varada-mudra (?). These weapons of the Yakshi closely correspond to the attributes listed in the texts. On the basis of this evidence the image of the Jina could also be identified as that Chandraprabha.

3. We have already seen that Channanna Basti on Vindhya giri is dedicated to lord Chandraprabha. Here also the main deity is flanked by his Yaksha and Yakshi. But the latter, peculiarly enough, holds in her four hands a santha in kartaribhastha, chakra in kartaribhastha, varada and phala. The first of these four attributes is neither proscribed by the texts, nor is it found in any other sculpture of the place.

In conclusion we may note the following points:

1. All texts prescribe eight attributes to the eight hands of Jvalamalini. The Kannada texts and tradition in addition to these, attribute a hara, a mukuta with both the flames, and an eye on the forehead.
2. The miniature images seen at dravada Belgola do not perfectly agree with the texts. Excepting in one marble image of the recent period, she is usually found with four hands. Even, here, the weapons held by them do not fully agree with the texts.
3. Jvalamalini as Yakshi is always said to have eight arms; she has only four arms as Vidyadevi.¹ But the attributes held by the Dravada Belgola images do not perfectly agree with the attributes of the latter image too.

1. JI, Pp. 173 ff.

IX. Pushpadanta : Mahakali Yakshi

The Digambara texts call the Yakshi of Pushpadanta as Mahakali. Some attribute to her the black complexion while others the golden colour. Likewise, some mention as a tortoise, while others mention a lion (raja-kanthirava) as her vahana.¹ About the attributes ascribed to this Yakshi, Pratishtha-Tilaka mentions a vaira, satulasa, mudgara, and dana.² These are also endorsed by other Sanskrit texts like Pratishtha-saroddhara and Pratishtha-sarodhara.³

According to the Karnataka tradition, she bears a staff, and phala or vaira in the upper two hands; abaya and katana in the lower two.⁴ One of the Jaina-Sanchi Ins. ascribes to her a parvajana (Jnana-mudra (?)), mudgara, phala

1. IAT, P.202. A majority of the texts mention the black complexion and the tortoise-vehicle - Yā, III 163, (P.72), and PT, VII, P. 239 etc., etc.,
2. PT, VII, 9. (P.343). The text reads:
Yā vajram-atyūrjita-mātulūṅgaṁ dhatte sphuran-
mudgaras-īṣṭa-dānam
tām Pushpadanta-prabhu pāda-sēv-sēv-anaktām
Mahākālīm-īmāṁ mahāmī
3. PS, III, v. 163 P.71; Jf. PS, (cited from the No. of Jaina Siddhanta Dhavan, Arrah, by Dharmapala in JL, P. 129, n.2.)
4. Burgess, op. cit., Pl. II. fig. 9. Cf. IAT, P. 202.

and varada-mudra.¹ Another Ms. of the same place ascribes to her a sword, phala, vajra and padma.² Nagavarma in Pushpadanta-puranam mentions a khadga, khetaka, vajra and lotus.³

Though there is a broad agreement among these texts regarding the attributes like vajra, phala, and mudra, in actual representation this agreement is lacking. She is not found independently portrayed at Ravana Belgola, but her miniature images are found accompanying her lord, Pushpadanta. Here are the two examples:

1. In a Bhandari Basti (Pl. xxiii, d) image she carries in her four hands, a sword, shield, padma, and vajra.⁴ With the exception of the shield the rest of the attributes agree with one of the Jaina-Kanchi Mss. But they perfectly agree with the Kannada work Pushpadanta-puranam.

1. Ms. No. II - ZAT, P. 203.

2. Ms. No. I - Ibid.

3. Pushpadantapurāṇa, I, 10. The verse reads:

Kannaka-onchayeyin-alda-deharuchi-onelvan-bire-
gorvalli na

likenasum tal-tire khadga-khetaka-lasad-vajra

abjanolpoppuva

etc., etc.

4. No. 9 - App. III.

2. In a suttalaya image (Pl. xiii, b) Mahakali carries altogether different symbols. Here she carries a trishula, parasu, shield and sword.¹ Two of them differ from the texts and the sculpture noted above. It is difficult to account for this variation in the iconographic details. However, the attributes of Yakshi, as noted elsewhere, fully agree with one of the Jaina-Kanohi Kss.

In conclusion, the following points may be noted:

1. All texts assign four hands and a majority of them ascribe a vaira, phala, and mudgara to Mahakali. One of the texts of Jaina-Kanohi and Pushpadantapuranam mention a khadga and ignore the mudgara.
2. The miniature sculptures found at Sravasa Belgola differ among themselves. One of them perfectly agrees with the Kannada work Pushpadantapuranam as noted above; but the other differs from all these texts and from its counterpart found at Bhandardi Basti.

X. Zitatanatha : Manavi Yakshi

iv / The Yakshi of Zitatanatha is known through all Digambara texts as Manavi. Her colour varies from text to text, from dark-blue (nyara),² green (harita),³ to black (niatvarna?).⁴ A majority of these texts attribute to her

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1. No. 19 - App. II.
 2. Ms. No. 1 - TAT, P. 203.
 3. PI, P. 343 etc.
 4. Ms. No. II - TAT, P. 203.

a hog vanana but a Jaina-Kanchi Ms attributes to bear a makara.¹

If the other characteristics of this lakshi, a majority of the texts ascribe to her four hands. Pratish-
tha-Tilaka assigns a mataya (fish) and a gala in her
upper two hands and shala etc., in the lower two.² Another
Sanskrit text also broadly agrees with this and gives a
fish, garland, fruit and varada³ as her attributes.

In the Kannada tradition, her two right hands
have been endowed with an aksharala and abhaya-mudra; the
left two having a fish and kataka.⁴ These are in broad
agreement with one of the Jaina-Kanchi Mss.⁵ where her
hands are endowed with a fish, aksharala, gala and varada-
mudra. But departing from all these another Jaina-Kon hi
Ms. assigns her only two hands with varada-mudra and padma in
them.⁶

1. Ms., No. 1 - Ibid.

2. PE, VII, 10, P. 343.

"Urdhva-dvihast-ōddhrita-mataya-mālā adho-

dvihast-atta-phala-pradānām

vānōditaḥ sītalanātha-yakṣiṇī maharādhikāḥ Manavī

mānyē tvām

3. ES, III, 164. P. 71.

4. Surgess, op. cit., Pl. 11, fig. 10; Cf., TAT, P. 203.

5. Ms. No. II - TAT, P. 203.

6. Ms. No. 1 - Ibid.

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So far, the separate images of Manavi have not been met with either at Sravasti Belgola or elsewhere. But she is found accompanying her lord in two instances: one of them (P. xviii, b.) is at Brannari Kest¹ near Chandrapur (Pl. xviii, c) in the subtalar of Ganapati on Vindhyas. In both instances, she stands to the left of her lord in tribhanga. She has only two hands, the right being in Varada-mudra and the left holding a padma. These are in perfect agreement with the unique text of Jaina-Kanchi mentioned above.

In conclusion the following points may be noted:

1. A majority of the texts assign her four hands. Her chief attributes are in the two hands and an aksharala and a fish; the other two hands are either attributed with different weapons or disposed off in different mudras. But a Jaina-Kanchi text assigns her only two hands with Varada-mudra and a padma.
2. Manavi images are found only in the miniature forms at Sravasti Belgola. Here she is portrayed according to the description of the unique Jaina-Kanchi text mentioned above.

XI. Sreyamsunatha: Gauri Yakshi

The counter-part of Isvara Yakshi attending on Sreyamsunatha, is called Gauri. She is described in some texts as white in complexion, while other texts describe her as of gold colour. Her yantra also differs and a majority

1. No. 10 - App. III.

2. No. 16 - App. II.

of the texts assign her a deer, but one text makes her ~~ride~~ ride a horse while the Kannada tradition attributes a bull to her.¹

In some Sanskrit texts she is described as holding the varada-mudra, club, kalasa and ankusa.² In Pratishatya-Tilaka and Pratishthasaraoddhara she is described as holding a mudgara, hamala, kumbha, and dana.³ Here, instead of ankusa, a lotus has been mentioned.

In the Kannada tradition, she has been attributed with a kumbha and abhaya-mudra in the right hands and varada-mudra and a dana in the left. In addition a crescent has been attached to her mukuta.⁴ One of the Jaina-tantri assigns her a lotus, hammer? kalasa and varada-mudra.⁵ But

1. TAT, P. 203; vide, Burgess, op. cit., P. 462, Pl. 11, No. 11.
2. PSS, (Ms., from treas, cited by Bhattacharya Jl, P. 131, n. 1.)
3. PC, VII, 11, (P. 544.)

dōrbhīś-chaturbhīr-drughanañ payōjañ tvāñ
bibhratīñ kuśbham-abhīṣṭa-dānāñ
śrēyōjinaśrīpada-padma-bhrīṅgīñ saurīñ
yajē vighna-vighāta-kārīñ

4. Uf, III, 165. (P. 71)
5. Burgess, op. cit., Pl. 11. fig. 11.
cf., TAT, P. 203.
6. Ms. No. II - TAT, P. 203.

differing from all these texts, another Ms. of Jain-Kanchi assigns her only two hands and attributes to her a kasa and ankusa.¹

Separate images of Uauri have not been met with at Sravana Belgola. But she accompanies her Lord in two instances. Here she stands in abhaya to the left of her lord. One of the images (Pl. xxix, a) is found at Mundak Basti,² while the other (Pl. xxx, a) is located in the guttalaya of Gomata on Vindhyagiri.³ In both places, Uauri is represented with only two hands with an ankusa in the right hand and a rope of a kasa in the left hand. These attributes differ from the majority of the texts, but they perfectly agree with the unique Jain-Kanchi Ms. cited above.

The following points may be noted in conclusion:

1. A majority of the texts assign four hands to Uauri. But one of the two Jain-Kanchi Mss. assigns her only two hands with a kasa and ankusa.
2. The miniature images found at Sravana Belgola perfectly agree with this unique texts of Jain-Kanchi.

1. Ms. No. 1 - Ibid.
2. Ms. 11 - App. III
3. Ms. 9 - App. II.

XII. Vasupujya : Gandhari Yakshi

Gandhari, the Yakshi of Vasupujya, is mentioned to be dark-blue (syama) or green in complexion. Her yaksha is differently mentioned as a serpent or a hasan or a makara, the last being more popularly found in the texts.¹

In Pratishtha Saroddhara she is mentioned to have been attributed with a mussala, two lotuses (a padma and ambhoja) and varada-mudra.² In Pratishtha-filaka she is described as carrying the kumbhas in two hands, and a danda and dark-mudra³ in the other two. In the Kannada tradition she is described as bearing the mirrors (?) in the upper hands and abhaya-mudra and a danda in the lower two hands.⁴ One of the two Jaina-Kaneki Nos. in agreement the above texts, assigns varada-mudra, mussala, padma, padma to her.⁵ Deviating from all these, another No of the same place assigns her only two hands with varada-mudra and arena mudra.⁶

1. TAT, P. 204; Cf., Bhattacharya II., P. 132 et..
2. RH, III, 166 (P. 72.)
3. PH, VII, 12 (P.344). The text reads:

"Milambuj-ank-opari-hasta-yugmam-adhō-

evihastē musal-śeṣṭa-dānām" etc.,

4. Burgess, op. cit., Pl. 11, fig. 12; Cf., FAI, P. 204.
5. En. No. II - TAT, P. 204.
6. En. No. I - Ibid.

No independent images of this Yakshi have been met with at Sravana Belgola. But she is represented in a miniature form in two instances. Here she stands in tribhanga to the left of her lord. One of the images (Pl. xxix, d) is found at Shindari Basti¹ while the other (Pl. xxix, b) is found in the suttalaya of Jomata on Vindhya giri.² In both instances she is portrayed with only two hands - the right hand being held in varada mudra and the left in abhaya. In the number of hands and the nature of the mudras these images agree with the unique Jaina-Kanohi Ms. cited above. But instead of Jnana-mudra, the left hand is held in the sculpture abhaya. But this is only a minor variation.

In conclusion the following points may be noted:

1. The texts, in general, assign four hands to Gandhari Yakshi. But a Jaina-Kanohi Ms. assigns her only two hands with varada-mudra and jnanamudra.
2. The miniature images found at Sravana Belgola have been endowed with only two hands. They are in varada and abhaya-mudras. Here, instead of jnana the mudra is abhaya. However, this is only a minor departure from the text.

1. No. 18 - App. III.
2. No. 3 - App. II.

XIII. Vimalanatha : Vairoti Yakshi

The Yakshi of Vimalanatha is called Vairoti. She is described as white or green in complexion. Her raja also varies from text to text. Some mention a spotted-deer (krishnasara) while others specify a snake.¹

Regarding her attributes, all Sanskrit texts agree in ascribing to her two snakes in the upper two hands and a bow and arrow in the lower two.² In the Kannada tradition she is endowed with four arms with two snakes in the upper two hands and abhaya-mudra in the right lower hand and kataka in the left lower hand.³ One of the Jaina-Kanchi Mss. attributes snakes to her two hands; an arrow and bow in the rest.⁴ Another Ms. of the same place ascribes her an arrow, bow, Varada-mudra and lotus.

No separate images of this Yakshi has been noticed at Sravana Belgola. But some miniature images of Vairoti are found accompanying her lord, Vimalanatha. Here she stands in tribhanga to the left of her lord.

1. TAT. P. 204.

2. PT. VII., 13 (P. 314.) The text reads:

"urdhvēna hasta-dvayēna sarpa-v-adhah-

sthiten-ōrjita-chāpa-bāṇau" etc., etc.,

OF. PS. III. 107 (P. 72.) PS. (Ms. Arrah., cited by Bhattacharya JL., P. 133, n. 2.)

3. Burgess, op. cit., Pl. II. fig. 13;

OF. TAT. P. 204.

4. Ms. No. II - TAT. P. 204.

In an image (Pl. xxx, d) at Bhanderi Jasti,¹ she is represented with only two hands - the right hand holds a vajra while the left bears a phala. In another image² found in the suttalaya of Gomata on Vindhya giri (Pl. xxx, a) the Yakshi is again represented with only two hands. Here she holds a phala in the right hand and a padma in the left. In another image³ found in the same place (Pl. xxx, b) she is portrayed with a padma in the right hand while her left hand is held in varada-mudra.

Thus in all the three images found at Bhavana Belgola Vairoti is represented with only two hands. The attributes held by her differ in all the three images and also from the texts.

We have already seen that the attributes of her counterpart, Shanukha Yaksha, also differ from these texts. Thus in regard to Vinayanatha and his attendants there is a general disagreement between the texts and the images. It is difficult to account for this. But the two attributes in the suttalaya images fall within the list of attributes provided by one of the Jaina-Samgraha, though here also, there is disagreement regarding the number of hands.

XIV. Anantanatha : Anantanati Yakshi

Anantanati is the name of the Yakshi of Anantanatha. Some texts describe her as white in complexion,

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1. No. 13 - App. III
 2. No. 11 - App. II
 3. No. 26 - Ibid.

while others describe her as of golden colour. Her yahana also differs from text to text - some ascribe to her a hansa, others, a peacock.¹

The Sanskrit texts agree among themselves in ascribing a bow, fruit, banda and danda to her four hands.² The Karnatak tradition assigns an arrow and a bow to her upper two hands and abhaya-mudra and kataka in the lower two hands.³ In a work composed by Kannada poet Janna, her four hands are endowed with the varada-mudra, phala, kolu (danda or banda) etc.⁴

1. TAT, P. 205.

2. All Sanskrit Texts assign the same weapons, though mention them in different sequence. PT, VII., 14. (P.345.)

"Achi-jyadhany-ottana-matlungam nista-bhaya

dadhati-santadanam" etc. etc.,

Cf., PS, III, 168 (P.72). where the attributes are given in the same order. But in FS, (As., Arrah, cited by Bhattacharya, JI., P. 134 n.2.

The sequence is: ghana, banda, phala, and varada.)

3. Burgess op. cit., Pl. 111, fig. 13; Cf., TAT, P.205.

4. Janna's Anantashtha-puranam, 1,9. The verse reads:

Varada-karambujam nareva-keyya-palam kadurayyavada-to
leradara-kola pccadesevilasan-Ananta-Yakani pim
jararuchi hanavahane chaturbhujē sāśanadēvi
madvachah paranatigola-Anantastati madug-Anantastati
prakasanan."

one of the Jaina-Kanchi Mss. agree with the Sanskrit texts noted above;¹ but another Ms. of the same place differs from all these texts and endows her with only two hands bearing the varada-mudra and a padma.²

We have not come across any independent image of Anantanati at Sravasti Belgola. But she is found accompanying her lord, Anantanatha, in some instances. Here, she is represented in a miniature form and she stands in trispandya to the left of Anantanatha.

One such image (Pl. xxx, c) is found in the sultalaya of Gomata on Vindhya-giri.³ Here the Yakshi is endowed with only two hands - the right one is in varada-mudra, the left holds a padma. The attributes are in full agreement with the unique Jaina-Kanchi Ms. mentioned above. Another image of this Yakshi (Pl. xxx, e) has been set with at Bhandari Basti.⁴ Here also Anantanati is represented with only two hands - the right hand holds a danda, and the left, a phala. These attributes agree with list given in Anantanatha-purana of Janne. This work ascribes a kolu to her hands. The term kolu means both a danda and a bang. Another image found at Majligana Basti is doubtfully identified as that of Anantanatha. Here also the Yakshi stands to the left of her lord, but she holds a naga, yalga, abhaya and phala. These weapons conspicuously differ from the texts. Hence the identification of the main image itself is doubtful.

1. Ms., No. II - QAT, P. 206.

2. Ms., No. I - Ibid.

3. No. 10 - App. II

4. No. 14 - App. III

In conclusion, the following points may be noted:

1. Almost all images possess four hands, and attributes like a band, phala, bow and vara to this Yakshi. A Jaina-Kanchi Ho. however, assigns her only two hands with the varada-mudra and a phala.
2. All images of this Yakshi are found along with her lord at Sravana, Belgola. Wherever the identification of the Tirthankar is certain, the Yakshi is found with only two hands. The attributes held by them correspond to the unique Jaina-Kanchi Ho. in one instance and with Anantanatha puranan of Janna, in another.

XV. Dharmapatha : Karnata Yakshi

The Yakshi of Dharmapatha is called Manasi.¹ Some texts describe her as yellow in complexion; others describe her as red like coral (vidranprabha). Likewise her vahana is mentioned to be either a lion or a deer or a spotted-deer.² About the attributes assigned to her six hands, the Sanskrit texts mention a lotus, bow, vara.

1. While a majority of texts call her by this name, in ST, she is called Prabhriti Yakshi - Vide., P. 21.

2. RAE, P. 205.

goad, arrow, blue-lotus.¹ The same list is given in a Jaina-Kanchi Ms.² In Karnatak tradition she is endowed with only four hands - the right two holding an sakusa and a spear or arrow; the left two holding a flower or chakra and a hook or bow.³ Another Jaina-Kanchi Ms. also assigns four hands to her with an arrow, bow, varada-mudra and lotus as her attributes.⁴

Let us now turn our attention to the images of Anasi Yakshi. Though no independent image of this Yakshi has been noticed, she is found accompanying her lord Jharmanatha in one of the Bhandari Basti images.⁵ Here (Pl. lxxi, a) she has been endowed with only four hands which bear an arrow, bow, padma, and varada-mudra. These attributes are in perfect agreement with the unique Jaina-Kanchi Ms. which assigns only four hands to this Yakshi.

1. Pl. VII, 15 (P. 345.) The verse reads:
"ambhōrutāḥ kāmukas-īśaṇa-dānām dhattē-ākusāḥ
mārganam-utpalam eva
dadhāti vai dharma-jinēśa-yakṣī yā Anasī
nām bahu-mānayāmi.
Cf. 38, III, 169, (P. 72) for identical
version.
2. Ms. No. II - TAT, P. 205.
3. TAT, P. 205; Cf., Burgess op. cit.,
 Pl. lli, fig. 15.
4. Ms. No. 1 - TAT, P. 205.
5. No. 15 - App. III

XVI. Santinatha : Mahamansi Yakshi

The Yakshi of Santinatha is called Mahamansi.¹
The texts describe her as of golden or white complexion and
as one riding a peacock or a crocodile.²

In Sanskrit texts, her attributes are mentioned
to be a chakra, phala, idli (sword) and varada.³ These
attributes are also mentioned in one of the Jaina-Kanchi
Mss.⁴ In the Kannada tradition, she is described as possessing

1. However, in Ponna's Santipurana, the Yakshi
is not named, - Vide., I, 6.
2. A majority of the texts ascribe her the golden
colour and a peacock vahana - Vide., JL, p. 136.
Of., TAT, p. 206. But in the Jaina-Kanchi Ms.
No. I and in Kamalabhava's santivara-purana,
she is attributed with the white (in the
latter text, the colour of the lightning,)
colour and a crocodile (nakra) vahana.
3. ST, VII, 16 (p. 545). The verse reads:
"rathanga-pāṇin phalapūra-hastān-lāṣṭyān
āṇakarān-ajōyān" etc.,
for perfect agreement - Vide., PS, III, 170
(p. 72) and PS, (Ms. from Arrah, cited by
Bhattacharya in JL, p. 136, n. 2.)
4. Ms. No. II TAT, p. 206.

a dart and chakra in the upper two and the abhaya-mudra and kataka in the lower two hands.¹ But in a Kannada work composed by Kamalabhava she is attributed with a khadga, phala, kadanba-branch and pasa.² A Jaina-Manohi Ms. generally agrees with these but ascribes a sword, shield, shakti and pasa to her. However, two conspicuous points found in the last texts are the absence of the chakra and the presence of a pasa.

Let us now turn our attention to the images of Mahamamasi no independent images of this Yakshi at Sravasa Belgola - but she has been found along with her lord in some instances. Here she is represented in the tribhanga attitude and she stands to the left of her lord.

1. TAT, P. 206.

2. Kamalabhava op. cit., I, 10. It reads:

"Kohamarugamalasayabdalik-eneyenise chalatkantiyu-
krestarungolbane nakrarudhe khadga-prakata-phala-
kadanbali-pasavali to-zana-dardanda prajedbhasure
salo-mudadinda Mahamamasi-Yakshiniyendu malke
Santivara-charita kriti-spige saubhagyadelpa"

3. Ms. No.1 - TAT, P. 206.

One such image is found at Basti. Here (Pl. xxi, c) the Yakshi holds in her four arms a sword, shield, padma, and vajra (?). The last is actually a short weapon with a pointed edge resembling a vajra of the Hoysala images. The dart or lance has been ascribed by the texts - here, the vajra appears in the place for this. However, the attributes broadly agree with the unique Jaina-Kanchi Ms. and with the description of Kamalabhava cited above.

Another image (Pl. xxi, b) of this Yakshi is found at Bhadani Basti.¹ She holds a sword, shield, padma, padma. Here also, the chakra is missing. Once again we witness the attributes broadly agreeing with the Jaina-Kanchi Ms. and with Kamalabhava's descriptions, mentioned above.

In conclusion, the following points could be noted:

1. All Sanskrit texts and the Jaina-Kanchi Ms. No. II agree in mentioning the colour, vahana and the attributes of Mahamangali. But the Jaina-Kanchi Ms. No. I and a Kannada work written by Kamalabhava agree among themselves but differ from other texts in mentioning the colour, vahana and the attributes of this Yakshi. The chakra is conspicuous by its presence in the first list; it is absent in the second and is replaced by a padma. But the sword and the shield are common to both the lists.
2. In the two miniature images found at Bravara Belgola, we do not notice the chakra; instead, we come across a padma. It leads us to conclude that the sculptors of this town followed the iconographic injunctions known to a Jaina-Kanchi Ms. and to Kamalabhava.

XVII. Kunthunātha: Vajā Yakshi

The Yakshi of Kunthunatha is called Jaya or Vijaya. Her complexion and vahana differ from text to text. Some describe her as white, others as golden in colour. Her vahana is mentioned to be either a peacock or a hanza or a black bear.¹ The Sanskrit texts ascribe to her a chakra, sankha, khadga, and varaḍa.² The Kannada tradition attributes to her the chakra in the upper two and abhaya-sankha and a khadga in the lower two hands.³ One of the Jaina-Kanohi Ksa agrees with Pratishthā-sārasaṅgraha in assigning her a sankha, khadga, chakra and varaḍa.⁴ But another

1. TAT, P. 206.

2. EP, VII, 17, (pp. 345-6). The text reads:
"Chakram eṣākrānta-virūḍhi-chakram śaṅkhaṃ
śvabhūṅkāra-kṛit-ānibhītaḥ
atyugrā-khadgaṃ varam-āśaṅkāṇāṃ yajō Jayāṃ
Kunthujinendra-yakṣiṇīṃ"

Of., EP, III, 171(P.72) where the attributes are enumerated in the same order. The so called verse from EPV (a Ms. cited by Bhattacharya in JL (P.13), n.2) is actually found verbatim in PJ. It is difficult to account for this verbatim repetition of this verse in these two works. If Bhattacharya has rightly drawn it from the Ms. he cites it is probable that one of them must have copied it from another or both could have borrowed it from a single source.

3. Burgess, op. cit., Pl. III, fig. 17; Of., TAT, P.206.

4. Ms. No. II - TAT, P. 206.

Ms. of the same place differs from all these texts and assigns her only two hands with varada-mudra and a blue water-lily.¹

We have two miniature images of this Yakshi at Sravana-Belgola. In both instances she is found to the left of her lord, standing in tribhanga attitude.

One of these two images is found at Shendari Busti.² Here (Pl. xxii, c) the Yakshi is represented with only two hands - with varada-mudra in the right hand and a padma in the left. This image is obviously finished according to the canonical injunctions prescribed by the unique Jaina-Kanchi Ms. cited above.

Another image (Pl. xxii, b) of Jaya differs from the one examined above. It is found in the suttalaya of Jommta on Vindhyagiri.³ Here the Yakshi is endowed with four hands in which she bears a padma, padma, chakradra, varada. Though the Yakshi has four hands, the sculptor has taken care in multiplying the same weapons i.e., padmas and mudras. But the attributes are in agreement with the images Jaina-Kanchi text.⁴

In conclusion the following points may be noted:

1. A majority of texts assign four hands with the attributes like a ghakra, sankha, khadga and varada-mudra to Jaya Yakshi. But a Jaina-Kanchi Ms. assigns her only two hands with a padma and varada-mudra.

1. Ms. No. 1 - Ibid.

2. No. 17 - App. III.

3. No. 32 - App. II.

4. If we take the entire group into account, the attributes held by Yakshi perfectly agree with the Jaina-Kanchi Ms.

2. In the miniature sculptures found at Sravana Belgola, one has two hands; the other, four. The former is in perfect agreement with the unique Jaina-Kanchi Ms. and the latter broadly agrees with the same text with regard to weapons. But both the images deviate from the rest of the texts.

XVIII. Aranatha : Tara Yakshi

The Yakshi of Aranatha is popularly known as Tara.¹ But in a Kannada work and a Jaina-Kanchi Ms. she is called Vijaya Yakshi.² She seems to have been known by yet another name called Ajita Yakshi in Karnatak.³ A majority of these texts ascribe to her the hansa-vahana, but one of the Jaina-Kanchi Mss. makes her ride a bull.⁴ Likewise her complexion also differs in these texts from golden to dark-blue colour.

Regarding the attributes assigned to her the Sanskrit texts mention a garba, harina, vaira, vara 1:

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1. PT, VII, 18, (P. 346); Of., JL, P. 136.
 2. ST, P. 81; Of., TAT, P. 207.
 3. TAT, P. 207.
 4. Ms. No. I - Ibid; Of., PT VII, 18 (P. 346.) for hansa-vahana and the golden colour.

her four hands.¹ In the Kaundya tradition, she is known to bear the abhaya-mudra and sakti in the lower two hands and the serpas in the upper two.² One of the Jaina-Kanchi Ms.³ agrees with Pratightha-Filaka and assigns the same attributes to her; but another Ms. of the same place differs from all these texts and assigns her six heads and twelve arms. The latter are endowed with a sword, shield, arrow, bow, chakra, ankusa, danda, akshatala, varada, and blue water-lily, abhaya and phala.⁴

Only one miniature image (Pl. xxiii, c) of this Yakshi has been noticed at Sravana Belgola in the garbhagriha of Bhudari Basti.⁵ She is endowed with four hands in which she bears a varada-mudra, padma, phala and abhaya. These attributes differ from most of the texts examined above, but , broadly agree with the unique Jaina-Kanchi Ms. But there is one important difference between

1. Pl. loc. cit. The verse reads:
Uvarnābhām haṁsagāḥ sarpaṁṛigavajravarōḍḍhurām
chāyā Airāvatīm trīṁśach-chāpēścha-prabhuhaktikām et..,
cf., P. III, 172 (P.72) (The so-called verse from MPV cited by Bhattacharyai in Jl, P. 139, n.1, actually occurs in P.3.
2. TAT, P. 207.
3. Ms. No. II, Ibid.
4. TAT, P. 207; cf., Jl, P. 139.
5. No. 18 - App. III.

the text and the image - the former assigns twelve hands to the Yakshi, while the latter possesses only four hands. But this is in keeping with the convention followed by the sculptors at Sravana Belgola. The image of Vijaya Yakshi is probably represented here in a much simpler form.

XIX. Mallinatha : Aparajita Yakshi.

The Yakshi of Mallinatha is called Aparajita in almost all texts. But these texts vary in mentioning her colour and her vahana. Some texts describe her as of white complexion while other texts attribute to her the green complexion. Her vahana is mentioned as to be either a hansa or a sarabha, or a lion or a fox by these texts.

A majority of the Sanskrit texts assign four hands to Aparajita with a shield and sword in the upper two hands and a phala and varada-mudra in the lower two.¹ In Kannada tradition also, she is attributed with the same weapons in the upper two hands but her lower two hands are endowed with varada-mudra and kataka.² In a Kannada

1. FE, VII, 19, (P. 346.) The verse reads:

hasto-dvayon-opari kṣaṇa kṣṇaṁ kṛpāṇa-

anyēna phalāḥ - pradānaḥ

OF., PSS, Ms. in Arrah., cited by Shastacharya in JL, P. 139 and PS, III, 173 (P. 72).

2. Burgess, op.cit., Pl. 111 fig. 19; IAI, P. 207.

work composed by Hagochandra, the Yakshi is attributed with the same weapons which occur in the Sanskrit texts mentioned above.¹ One of the Jaina-Kanchi Mss. also agrees with this list;² but another, radically differing from all these texts mentions only two hands bearing the Varada-rudra and a maddar-flower (satara).³

Though no separate image of Aparajita is met with at Sravana Belgola, her images are found along with her lord in a miniature form. These provide the required iconographic details, and deserve a full study.

One of the images of Mallinatha (Pl. xxxv, c) is found at Dhandari Basti. Here the Yakshi is portrayed with only two hands - the left hand carries a flower and

1. Hagochandra's Mallināthapurāṇa, I, 9. The text reads:
Varada-phala=asi-khetaka-chaturbhujā tena
śarīrakāṁṭhiyā/carakataratnadā śamādevī
śarabhaṇā-nijavāhanāṇāṁ manō/haramaṇe dharmachakra-
parachakramāṇa-ākramāṇaśke śalā bhā/curetare
tīvratojād=Aparājite māḥkavati prakāśanaṁ //
2. Ms. No. II - TAT, p. 207.
3. Ms. No. I - Ibid.

the right is held in varada-mudra.¹ Though the attributes differ from the majority of the texts, they agree with the unique Jain-Kanchi Ms. noted above. Here, obviously, the flower is sakra or madder-flower. Her colour and vehana could not be ascertained from the present image. But she could have been white in colour, and her vehana could have been a fox.

Another image of Aparajita (Pl. xxiii, a) is found accompanying her lord Mallinatha in the guttalaya of Comata on Vinayagiri.² Here also the Yakshi is portrayed with the same number of hands and with the same attributes as noted in the previous image. This instance again confirms that the sculptors of Sravana Belgola were following the canonical injunctions of the unique Jain-Kanchi Ms. cited above.

In conclusion, the following points may be noted:

1. All texts, excepting a Jain-Kanchi Ms. assign four hands to Aparajita. The latter text, differing from all, ascribes only two hands, the white colour and a fox-vehana to her.
2. The two miniature images found at Sravana Belgola possess only two hands in which she bears a flower and varada-mudra. These attributes are prescribed in the Jain-Kanchi Ms. cited above.
3. This further confirms our identification of image number 21 of Bhandari Basti as that of 19th Tirthankara, Mallinatha. The image which ought to have been installed in the 19th place in the row of 24 images, it has been installed in the 21st place by some mistake.

1. No. 21 - App. III.

2. No. 37 - App. II.

XX. Munisuvrata : Bahurupini Yakshi

The Yakshi of Munisuvrata Tirthankara is called Bahurupini. Though a good number of texts ascribe to her a snake-vahana, one of the texts makes her ride a peacock and calls her Vidya-Yakshi.¹ She is described in all those texts as of golden complexion.

A majority of the texts assign her four hands and the attributes like a shield, phala, khadga and varada.² The Kannada tradition attributes to her the weapons like sword and shield in the upper two hands, and varada-mukha and hataka in the lower two hands.³ But a Jaina-Kanahi Ms. differing from all these texts, assigns her only two hands with a sword and a shield.⁴ However, these attributes do not completely differ from the list given in other texts, though the difference is found in the specification of the number of hands.

1. Ms. No. 1 - TAT, P. 203.
2. ET, VII, 20 (Pp. 346-7). The verse reads:
"Ia khōṭama-māṅgala-mātulaṅgaṁ kṛpāṇa-
ugraṁ veram-ādadhāti eto.

CF., P33 and MPV (The latter work is cited by Dhattacharya in JL, P. 140, n.2 from a Ms. at Jaina Siddhanta Shavana, Arrah. But this verse occurs verbatim in P3. Such instances have already been noted above). Also vide., J3, 111, 174 (P. 73) and the Jaina-Kanahi Ms. No. 11 cited in TAT, P. 203.

3. Burgess, op.cit., pl. 111, fig. 20.
4. Ms. No. 1 - TAT, P. 203.

In actual representation, the Yakshi is assigned with only two hands. Two such images are found at Sravana Belgola - one in Bhadari Basti¹ (Pl. xxxiii, d) and the other (Pl. xxxiii, b) in the suttalaya of Gomata on Vindhyagiri.² In both instances the Yakshi holds a sword in the right hand and a shield in the left hand.

In conclusion it may be stated that:

1. The sculptors of Sravana Belgola were led by the canonical injunctions recorded in the unique Jaina-Konchi Ms. while preparing the images of Aparajita.
2. It is this factor that accounts for the difference found not only in the number of hands and attributes held by the attendant devatas but also in the langhane of Munisuvrata Tirthankara.

XI. Neminatha : Chamunda Yakshi

The Yakshi of Neminatha is Chamunda. Almost all texts attribute to her : negra-vahana, green complexion and fierce form. She is endowed with four arms with a danda and shield in the left and an akshamala and khadga

1. No. 20 - App. III.

2. No. 20 - App. II.

in the right hands.¹ In the Kannada tradition the right two hands are ascribed with an akṣamaṇa and sword or abaya-mudra and the left two with a daṇḍa and kaṭaka.² But one of the Jaina-Kanchi Mss. differing from all these texts, attributes Chamundi Yakshi the white complexion, a haṇṇa-vahana and only two hands bearing the varada-mudra and a padma.³

It is already pointed out that the image of the 19th Tirthankara (Pl. xxiii, c) in the row of the twenty-four Jinas at Bhandari Basti is that of Naminatha. The latter image ought to have been in the 21st place but due to some confusion the image of Naminatha (21st Tirthankara) is placed there. The miniature image of Yakshi Chamundi is found to the left of her lord in tribhanga. She has two

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1. All Sanskrit texts agree on this point - Vide., cf. VII, 21 (Pp. 347 ff.) it reads:
"icṣṭy-āstu-tuṣṭa dhṛtayasṭi-khṛta-savya-
dvihasta-ānyakara-dvayēna
divy-ākṣamaṇān-āśin-adadhānān Chāmuṇḍikān ..." etc.
cf., PS, III, 175 (P.73). In PSS, this list is not given though the akṣamaṇa and Yasṭi are specified - Vide., Jl, v. 141, n.3. The same is also confirmed by the Jaina-Kanchi Ms. No. 11 - Vide., TAT, P. 208.
 2. Burgess, op. cit., Pl. 111, fig. 21.
 3. Ms. No. I TAT, p. 208.

hands which bear a phala and varada-mudra in the right and left hand respectively.¹ The attributes held by her are in perfect agreement with the description found in the unique Jaina-Kanchi Ms., cited above. This agreement further confirms our identification of the 19th image in the row of 24 Tirthankaras as that of Heminattha, the 21st Tirthankara.

XIII. Heminattha : Kushmandini Yakshi

more / The Yakshi of Heminattha is known as Ambika or Kushmandini or Dharmadevi. Of these the first two names are popular than the last one. Of the first two, the name Kushmandini is very popular in Javana Jelgola. She is described as of dark-blue complexion and as one riding a lion.²

The iconographic study of Kushmandini or Ambika has already received a sufficient attention by the scholars.³ We may note in brief some of the texts and then pass on to the images of this place.

1. No. 19 - App. III
2. TAT, P. 209.
3. Shah, U.P. has discussed the iconography of this Yakshi in his paper "Iconography of the Jaina Goddess Ambika" in JUB, Vol. IX, Pt. 2, (1940), Pp. 146 ff.

In a majority of the works written in Sanskrit, she is represented with only two arms holding an angalusi in her left hand and the right hand being placed on the head of one of her sons seated on her right lap.¹ In the Kannada tradition, however, she is endowed with four arms with a sword and chakra in the upper two hands and the rest of the hands supporting her two children seated on her lap.² Of the two Jaina-Kanchi Mss. one assigns her four hands; another only two. In the former, two of her hands support her two sons and of the remaining hands, the left hand holds a bunch of mangoes while the remaining right hand is extended towards the lion, her vahana.³ The latter text specified only two hands with varaṇa-cakra and a phala.⁴ From the Puranic-literature, composed on Heminatha by the poets in Karnatak, no iconographic details have come forth.⁵ Hence these are of little importance from our point of view.

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1. PS, III, 176, (P.73). PT, VII, 22, (P.348)
 2. Burgess, op. cit., Pl. iv, fig. 22.
 3. Ms. No. II - TAT, P. 209.
 4. Ms. No. I - Ibid.
 5. Vide., Kemichandra's Archanēmapurāṇa, I, 9, where even the name of the Yekhi is not given. In Karnaparya's Hēmināthapurāṇa, I, 8, Kuehmandini Yekhi is praised but her attributes are not mentioned. In Mangarasa's Hēminēśvarasāgati she is called as Yakshoovari, but no further details have been given - Vide., I, 9. Chandrasa in Yāmatēśvara-charite, I, 10 gives her name as Ambika but mentions no other details.

Let us now turn our attention to the images of Kushmandini. A large number of images of this Yakshi have been noticed at various Belgola. These offer interesting variety of iconographic details. For the purpose of our study the images of this Yakshi could be divided into: (1) the miniature images appearing along with her lord Nemisatha; and (2) the independent images.

MINIATURE IMAGES: Kushmandini appears in the miniature form along with her lord in two places. One of them is found at Bhandari Basti¹ and the other (Pl. xxv, a) is found at the Gittalaya of Gomata on Vinchyagiri.² In both instances, she stands in tribhanga to the left of her lord. She has only two hands, the right hand is in varada-mudra while the left holds a pasu. Her vahana, cone and the mango tree are not represented here. Though her chief attribute amruluhi is not found, the varada and pasu appearing in the hands of these images are in keeping with the canonical injunctions mentioned in one of the Jaina-Kaschi Nos. cited above.³

INDEPENDENT IMAGES: The iconographic details of this Yakshi have been fully provided by the independent images of this Yakshi which are found in a large number at

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1. No. 22 - App. III
 2. No. 25 - App. II
 3. Ms. No. II, TAT, P. 209.

Śrāvana Belgola. The local tradition believes that Kūshmāṇḍinī is the presiding deity of Śrāvana Belgola. Though it is difficult to accept this tradition, one evidence seems to support this. The images of Kūshmāṇḍinī abound in number at Śrāvana Belgola; she and her male-counterpart find our important place in the history of this place, irrespective of the Tirthankaras enshrined in the garbhagriha. The scholars who have studied the monuments of this place seem to have ignored this important feature, which, in turn, led them to mistake the images of Kūshmāṇḍinī for some other Yakṣinī.¹

The following images will prove the above observation:

1. One of the earliest images of Kūshmāṇḍinī (Pl. XLVI, b) is found in the gukhanasi of Chandraprasa Basti on Chandragiri. Here the Yakṣinī is seated in gukhasana with a padma in her right hand and a phala in the left. Her left foot is placed over the hind portion of the lion, her yakṣa, which is sculptured on the front face of the pitha. Her two sons are seated on this lion. The weapons held by this Yakṣinī do not agree with a majority of the texts mentioned above but they roughly agree with the unique Jaina-Kānchi Ms. The image could be identified, with a fair degree of certainty, as that of Kūshmāṇḍinī on the strength

1. Vol II, Introduction Pp. 2 ff, where, on the strength of the identification of the Tirthankaras their attendant-dēvatas are named. In some cases the identification of the Tirthankaras itself is doubtful.

of the evidence provided by her yahana and her two children. The image differs from the rest of the images of Kushmandini found in this town both in physiognomical features and in the decorative details.

2. OTHER CHANDRAGIRI IMAGES: Excepting the image of Chandraprabha Basti, other images of Kushmandini found on this hill belong to the time and the workmanship of the Hoysalas. Almost all of them are in an excellent state of preservation. They also provide some interesting iconographic details.

Kushmandini images are found in the sukhasana of Chavundaraya Basti, Sazanu Basti, Kattale Basti, Eradukatte Basti, Savatigandhavarana Basti and Santivara Basti on Chandragiri. There is a perfect agreement in workmanship and decorative details, of these images. In almost all instances the Yakshi is found wearing a conical mukuta bearing an image of a Jina. But the image (Pl. xlix, a) found in the sukhasana of Santivara Basti claims an exception to this. Here the mukuta bears the chakra, a symbol usually found on the crown of her male counter-part, Sarvabha Yaksha. In all instances, the Yakshi is found wearing a number of ornaments like makara-kundala, harsa, katibandha, musura, kunkana rings etc., etc., The shoulder tassels, armlets and the necklaces are elaborately worked out with beaded tassels and pendants. The Yakshi is always found under a mango tree though the workmanship of this tree changes from instance to instance. She is invariably accompanied by her yahana and her two children but the mode of representation, the latter differs in an interesting way. Likewise in almost all cases the Yakshi is found seated but her sitting-posture differs from sukhasana to padma-parivakshana. Let us observe some of these interesting details here:

(1) The Yakshi found in the sukhanasi of Chavundaraya Basti is seated in the ardha-parvatasana. She holds an amratalipi and phala. One of her sons is elaborately dressed with a mukuta and other ornaments and bears a padma and phala in his two hands and is seated on a lion. This sculpture is found to the right of the Yakshi. To her left is another son of Kushmandini who holds a phala and a long staff. This son of the Yakshi is rather short and fat and though he wears some of the ornaments they are simple in design. But one important difference is that he is naked and he wears no crown. In the Hoysala images of this Yakshi the lion is always represented by the side of the Yakshi, on the pitha, whereas in the pre-Hoysala sculptures the yakona is usually found at the front face of the pitha, below the Yakshi. Secondly, the sculptors always made distinction between the two sons of this Yakshi - the eldest is handsome and well dressed, while the younger is usually naked and pot-bellied.

The Yakshi sits under a finely finished mango-tree. The branches of the tree spread in the form of a semi-circular arch over her head. The thick branches bear the fruits and flowers interspersed with birds and animals which meddle with them. The physiognomy and the posture of the seated Yakshi are extremely attractive - the slender waist being in contrast with the heavy but well-shaped breasts. Though she sits in a conventional posture of ardha-parvatasana, her body and face are expressive of her youthful vigour.

(ii) Another image of this Yakshi (Pl. xlv, c) is found in the sukhanasi of Basava Basti. Here the Yakshi sits in the sukhasana under the same type of mango tree which we have noted in the previous image. Her second

son, who stands to her left, holds a sugarcane in his left hand while his right hand holds a twig of the mango tree. In the rest of the details - regarding the dress of the Yakshi, her sons, yahana and the tree, the image under observation agrees with the one found in Chavundaraya Basti.

(iii) Another image of Kuchmandini seated in the uranga-parvankasana is found in the sukhanasi of Kattale Basti. Some portion of this image has been left unfinished. The under-garment of the Yakshi is very well finished with the floral and leafy designs on it. Another interesting feature of this image is her yahana, which is to her left, but bears both of her sons on its back. In ^{with} ~~regard to the~~ ^{other} ~~rest of the~~ details, the image generally agrees with the previous two images.

(iv) Another image of Kuchmandini found in the sukhanasi of Aradukatte Basti generally agrees with the above images in details. But only one of her sons rides the lion on her right side, while the other son stands naked, holding a phala and a sugarcane. The Yakshi agrees in the asana and other details with the previous one.

(v) The Yakshi found in the sukhanasi of Savatiganthe varana Basti and her sons broadly agree with the previous image. But her second son who stands to her left holds a mango in his right hand which is held up over his head and his left hand is let down carrying a detached bunch of the mango tree.

(vi) The Yakshi found in the sukhanasi of Santiavara Basti broadly agrees with the previous image. But as noted earlier, her mukuta bears a chakra instead of the usual figure of Jina. Her second son, who stands to her left, is found in the tribhanga attitude, a posture not found in

other images examined above (Pl. xlv, a). He holds a scroll (tree) of the panel that rises behind the Yakshi, from his right hand while his left hand holds a bunch of three mangoes. In other details the image is akin to the one found elsewhere.

3. OTHER IMAGES: The images of Kushmandini are also found on the outer wall of Santisvara Basti at Jinanathapura. One of her images is found seated in the sukhasana holding a padma and a phala. To her right is her lion-yahana over which sits one of her sons, while the other son is found seated at her left side.¹

4. Of the images of Kushmandini the one enshrined in the suttalaya of Gomata (Pl. xlii) is interesting in some ways.² Here the Yakshi is seated in the sukhasana, but on a finely executed padma-pitha, and her usual mango-tree, is missing. The right leg of the Yakshi is placed over an exquisitely carved scroll work that springs from the base of the pitha. She bears an axe-lumbi in the right hand and a phala in the left. As usual a conical crown with the seated Jina on it covers her head. Her eldest son rides a lion on her right side, while her pot-bellied younger one stands in parabhanga to her left with a sugarcane in his right hand and a phala in the left. Another interesting addition to this group is a lady in anjali at the back of her second son. As usual, the Yakshi is decorated with a number of ornaments, an under garment and a siya-shakra. Though the image is exquisite in its own way, the extremely narrow waist, the vertically expanded breasts and an

1. No. 61. App. IV.

2. No. I App. II.

indiscriminate use of decorative objects have hardly contributed to raise its artistic merit of it compared to the image of Kushmandini of Chandraprabha Basti and even of Santisvara Basti, this appears less natural and less graceful.

5. **STANDING IMAGES OF KUSHMANDINI:** Two images of this Yakshi are found in the standing attitude on the outer wall of Santisvara Basti at Jinanathapura. In both instances she is found in sambhanga attitude. In one instance she holds an apralumbi in her right hand and the other hand is broken.¹ There is a child by her side, while her yahana is missing. In another instance she holds an apralumbi in her right hand while her left hand is placed over the head of one of her sons. Her another son, as usual, is riding a lion by her right side.²

In conclusion the following points may be noted:

1. The iconographic details of Kushmandini are fairly well-known from the Sanskrit texts. Though a majority of them ascribe only two hands to her, the Kannada tradition and a Jaina-Kanahi No. assign her four hands.
2. The images of Kushmandini, independent as well as the miniature ones are found in a large number at Sravana Belgola.
3. She is supposed to be the presiding deity of this place according to a tradition. Her images are popularly found in the sukhanasis of a number of bastis on Chandragiri, irrespective of the presiding deity found in the garbhavringa. Till 12th century, she along with Sarvahna

1. No. 34 - App. IV.
2. No. 30 - Ibid.

Yaksha appears in most of the bastis of this place.

XXIII. Paravanatha : Padnavati Yakshi

The Yakshi of Paravanatha is called Padnavati. But the texts differ in mentioning her complexion and vehana. Some describe her as red in colour while the other mention her colour as yellow; likewise some texts mention a snake-vehana while the other give kukkuta-sarna as her vehicle.¹ The differences are found in the text in regard to the number of hands and other details of this Yakshi. Some texts assign her three eyes and four arms,² while the other texts give an alternative of four, six, eight and twenty-four hand, to her. According to the latter version if the image bears four arms they are to carry on ankusa, akshayala etc., and sit on a lotus seat; in case she has six hands, the Yakshi is to hold a paasa, sword, spear, crescent, club, staff; in case she has eight hands, she has to carry a paasa along with other weapons; and when she is portrayed with twenty-four hands she is to be attributed with a sanakha, sword, chakra, crescent, lotus, blue-lotus, bow, spear, paasa.

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1. TAT, P. 210. Monier Williams translates kukkuta-sarna as "a kind of snake compared to a fowl perhaps from having a crest or comb". In the sculptural representations at Sravana Belgola, the kukkuta has the face and the neck of a serpent, body of a cock or a fowl and the tail of a peacock.
 2. Paravapandita, a Kannada poet, praises her as of kukkuta-colour and compares her four arms to chatusthayanurushartha (the four purusharthas called dharma, artha, kama and moksha, - Vide. Paravanathapuranam, I, 3.

- kusa-grass, bell, arrow, staff, shield, triśula, paraśu,
(kunta) vaira, mala, phala, club, leaf, stalk, and varaḍa.¹

According to Pratishtha Tilaka² the four armed Yakshi is to bear an ankuśa, peśa, varaḍa-mudra and śaṅkha-mala the Yakshi with six hands is to hold a paraśu and other weapons and the Yakshi with twenty-four hands is to hold a śanka, sword and other weapons. In Kannada tradition, she is endowed with only four hands bearing a paraśu and vaira in the upper two hands and the abhaya-mudra and śaṅkha in the lower two, with a five-hood snake-canopy over her head.³ Of the two Jaina Kanchi Kss. one describes her as holding an ankuśa, paraśu, varaḍa and padma⁴ and the other attributes her an ankuśa, paraśu, phala and varaḍa.⁵ The difference is that in the latter text the padma is replaced by a phala. No iconographic details have come forth from the classical literature of Kannada.⁶

1. JL, P. 144, cited from PSS, a Ms. at Arrah.
2. PT, VII, 23 (P. 343).
3. Burgess op. cit., Pl. IV, fig. 23; P. 210.
4. Ms. No. I - TAT, P. 210.
5. Ms. No. II - Ibid.
6. Pāśāvanāṭhapurāṇi, loc. cit : Cf.,
Chandrama's Gomatesavaracharite
I, 13-14.

Let us now turn our attention to the study of the images of Padmavati found at Sravana Belgola. There are quite a number of images of this Yakshi which could be divided into: (i) the miniature images accompanying her lord; and (ii) the independent images.

2/ I. MINIATURE IMAGES OF PADMAVATI: The Yakshi attends on her lord Parashvanatha in this form in a number of instances. She stands in tribhanga to the left of her lord holding an ankusa, paasa, phala and padma. These attributes broadly correspond to the Jain-Kanchi Ms. cited above, but instead of varada-mudra, the phala appears in the images. On the head of some of the images are the snake canopies of one hood. These miniature images could be found in the Parashvanatha images at the sattalaya of Jannata (Pl. x.xvi, a) on Vindhyagiri,¹ among the outer-wall images of Santisvara Basti at Jinanathapura,² in the garbhagriha of Parashvanatha Basti at Bokka and in Akkana Basti in the town.

(a) Another set of miniature images of Padmavati is found bearing an ankusa, paasa, phala and varada. These attributes perfectly agree with the Jain-Kanchi Ms. no. II. These images could be found accompanying Parashvanatha at Bhanderi Basti³ (Pl. xxvii, a) and Jangai Basti (Pl. xxxvi, b) in the town.

(b) Another miniature image of Padmavati is found accompanying her lord at the outer wall of Santisvara Basti at Jinanathapura. It differs from the above images in a minor way, but corresponds exactly with the Jain-Kanchi

1. Nos. 14, 31 - App. II

2. No. 57 - App. IV. But here the sequence is: ankusa, paasa, padma and phala.

3. No. 23 - App. III

No. No. I. Here the Yakshi bears an ankusa, rasa, padma and varada-mukta.¹

II. SEPARATE IMAGES OF PADMAVATI: Though separate images of Padmavati are said to be not as popularly found as Ambika or Kuchmandini in the country, there is no dearth of her images at Sravana Belgola.² Let us examine them here:

(a) SEPARATE IMAGES OF PADMAVATI WITH ANKUSA, RASA, PIALA AND PADMA: One of the ornate images of Padmavati

1. No. 35 - App. IV.

2. H.C. Bhattacharya wrote in 1932 that "separate sculptures of an important Yakshi like Padmavati ought to have been discovered but we have, so far, only seen the Yakshi's likeness with symbols in her master's statues" - (Vide., Jl., p. 145). But some bronze images of Padmavati, supplying all iconographic details, were published by T.N. Ramachandran as early as 1934 (vide., EAT, pp. 210-11 and Pl. XXII, fig. 2, and Pl. XXI, fig. 2). One of the images at Malanda was identified, though with certain amount of doubt, as that of Padmavati (ARASI, 1928-29, pp. 125 ff; cf., U.P. Shah's Studies, p. 17, Pl. 41.) This stone image belongs to 9 or 10th century. Another image of Padmavati belonging to about 10-11th century was brought to light by R.D. Banerjee in Halibayas of Tripuri, Memoir No. 2 of ASI, Pl. XLVII, b., XXI, Proceedings of the All India Oriental Conference, Travancore, pp. 216 ff. The Yakshi is multi-armed. For more

(contd)

is found in the sukhanasi of Akkana Basti. Here (Pl. xlvii) the Yakshi is seated in the sukhasana. She is elaborately dressed with a number of ornaments and a gukuta. Over the gukuta spreads a snake canopy of three hoods.¹ Her kukkuta-yahana stands on the pitha and it is very well executed. The Yakshi is endowed with four arms which bear an ankusa, gada, phala (partly broken), and padma. These attributes agree with the miniature image no. 1, examined above and broadly agree with the texts, especially with the Jaina-Kanchi Men. The image is about 3' high.

(b) Another image with similar attributes, yahana and asana is found among the images on the outer wall of Santisvara Basti at Jinanathapura. This image (xli, a) is about 1'.9" high. It is also in a very good state of preservation.²

(c) Another image of this Yakshi is found on the wall of the same basti. Here the Yakshi stands in the parabhanga attitude and holds the same weapons found in the previous image. But her yahana is missing here.³ The image is about 2' high.

(contd)

examples, see U.P.Shah's Akotsa, P. 33, Pl. 17a and 17b, P.34; for the images of this Yakshi in Karnataka - vide., MAA 1945, P. 46. These belong to the later-Chalukyan period and are found at Karur.

1. It is wrongly described as five-hooded canopy in SO II, introduction, P. 27.
2. No. 5 - App. IV.
3. No. 2 - Ibid.

(4) Another image of this Yakshi is found at the same place.¹ It agrees with the previous one, but measures 2'.3" in height.

III. SEPARATE IMAGES OF PADMAVATI WITH ANKUSA, PASA, PHALA AND VARADA: An image of Padmavati with a minor variation from the images examined above, is found in the sukhanasi of Shandari Basti at Sravana Belgola.² Here she bears an ankusa, pasa, phala and varada.³ These attributes are in perfect agreement with the Jaina-Kanchi No. No. 11. The Yakshi is elaborately dressed with a number of ornaments and a mukuta. Over her mukuta is a snake canopy of three hoods. It is about 3' high. At her yahana is missing.

IV. PADMAVATI WITH ANKUSA, PASA, PHALA AND AMIYA: Images of Padmavati with these attributes are not many but one such image is found in the sukhanasi of Parevanatha Basti at Jinanathapura.⁴ Only difference between this and the previous image is found in the mudra of the right lower hand - it is abhaya-mudra in the image under study whereas it is the varadamudra in the previous one. The image under observation is prepared out of marble stone and it belongs to the post-vijayanagar period. The Yakshi is seated in the sukhasana and her yahana is sculptured on the pitha. The workmanship is not of a higher order.

1. No. 22 - Ibid.
2. It is placed against the western wall of the sukhanasi.
3. The weapon in her upper left hand is partly broken but it is obviously a pasa.
4. Cf., IAT, Pl. XXI, fig. 2.

V. PADMAVATI WITH ANKUSA, PARASU, PHALA AND ABHAYA: An image on the outer wall of Jantilevara Basti at Jinanathapura offers one more variety in the images of this Yakshi. She bears an ankusa, parasu, phala and abhaya¹ in her four hands. Here the parasu is unique as it does not appear in any of the images examined above. At the Kannada tradition attributes to her this attribute and it is also endorsed by Pratishtha-sara samgraha. On the basis of these texts and on the basis of other evidences found elsewhere,² the image could be identified as that of Padmavati.

VI. PADMAVATI WITH ANKUSA, PASA, PHALA AND KATAKA-MUDRA: An image of Yakshi found in the western cell of Chandragupta Basti on Chandragiri (Pl. xlix, c) offers one more variety. Here the Yakshi is seated in the Padmasana and she holds in her four hands an ankusa, para, phala and kataka-mudra. The mudra in the lower right hand is not only unique here but it is not found in any other image of this place. The Yakshi is profusely dressed with a number of ornaments and her head is crowned by a conical mukuta. The latter bears a miniature image of Jina seated in the naryankasana. Over the crown is a snake canopy of single hood. The image is about 3' high. The attributes of this image are in close agreement with the description found in the Kannada tradition.³ But her yantra is missing here.

1. No. I., App. IV.

2. For the images of this Yakshi with parasu - Fig., U.P. Shah's Studies Pl. XV, fig. 41; MAR 1945, P. 45.

3. Burgess, loc. cit.

In conclusion, the following points may be noted:

1. The iconographic injunctions of the Yakshi Padmavati vary considerably, but there is a general agreement among the texts regarding her vahana and her chief attributes.
2. Though the images of Padmavati are said to be not as popular as Ambika (ambikaniketa) there is no dearth of her images at Sravana Belgola.
3. Of the attributes which are invariably met with in the images are the ankusa and vasa in her hand and a snake-canopy over her head. In almost all images of Sravana Belgola she possesses four arms and there is a general agreement between the text and the attributes possessed by the images.

XXIV. Vardhamana : Siddhayini

The Yakshi of Vardhamana Mahavira is called Siddhayini or Siddhayika. She is described as of golden colour. Regarding her vahana there are differing versions — some attribute her a garuda,¹ while others attributed to her a hansa or a lion.²

The Sanskrit texts assign her only two hands with

1. PAI, pp. 211-12

2. PS, III, 176 (2. 73).

2/ varada-mudra to the right hand and a book to the left hand.¹
 In the Kannada tradition also she is assigned ~~with~~ two hands
 with the abhaya-mudra in the right and the left being let
 loose (lola-mudra).² One of the Jaina-Kanoni Ms. assigns
 her twelve hands with attributes like a sword, shield,
 flower, bow, para, chakra, ganda, akshala, varada, blue
 water-lily (nilotpala), and abhaya.³ Another Ms. of the
 same place assigns her only two hands but gives no further
 details.⁴ In the puranic-literature in Kannada also the
 iconographic details of this Yakshi are not forth[coming].⁵

1. PI, VII, 24, (P. 343) The verse reads:
Sibharti yā pustakam-icṣṭadānam savy-āpasavyāna
kara-dvayēna
bhadr-ācanam-ārita Vardhamānām Siddhāyikām ...
Qf., P3, loc. cit; and P34, (Ms. from Ayrah.,
cited by Bhattacharya in JI, p.146, n. 2.)
2. Lurgess, op. cit., Pl. iv, fig. 24.
3. Ms. No. I - TAT, p. 211.
4. Ms. No. II - Ibid., p. 212.
5. Achanna's Vardhamānapurāṇam, I, 7 (p. 2).
 The Yakshi is merely invoked
 here.

Let us now examine the images of Jiddhayika found at Sravana Belgola. No independent image of this Yakshi has been met with here, but she appears in the miniature form along with her lord in five instances. Here she stands to the left of her lord in tribhanga-attitude bearing her characteristic attributes.

(1) Some of the miniature images of this Yakshi are found along with her lord in the suttalaya of Gomnata on Vaidhyagiri. Here the Yakshi bears in her four hands a sword, shield, phala and varada-mudra. Two such examples (Pl. xxxvii, c) are found in this place.¹ In another instance the Yakshi is found with a sword, shield, phala and abhaya-mudra. This image is found along with that of Mahavira in the garbhagriha (Pl. xxxvii, e) of Mangal Basti. The difference between the attributes held by the image of Mangal Basti and the images located in the suttalaya is found only in the mudra of the lower right hand. However, these attributes broadly agree with the Jaina-Kanchi Ms. No. I, cited above though there is some difference regarding the number of hands.

(2) Another sculpture of Jiddhayika is found (Pl. xxxvii, d) along with another image of Mahavira in the garbhagriha of Mangal Basti. Here the Yakshi bears a bow, arrow, padma and varada-mudra in her four hands. These attributes differ from the images examined above, but, broadly agree with the Jaina-Kanchi Ms. No. I.

(3) Another image of Mahavira found in Chandari Basti.² is also accompanied by his Yakshi. Here also the

1. Nos. 22 and 36 - App. II (The plate mentioned here is that of no. 36).

2. No. 24 - App. III

Yakshi is endowed with four arms in which she holds a chakra, padma, passa, and abhaya-mudra. These attributes radically differ from the attributes held by this Yakshi in the two sets of images examined above. But the attributes held by the image under examination are in perfect agreement with the Jaina-Kanchi No. 1, cited above.

In conclusion the following points may be noted:

1. A number of texts assign Siddhagita only two hands. But a Jaina-Kanchi No. assigns her twelve hands and different attributes in these hands.
2. No separate images of Siddhagita have been found at Sravasti, Belgachia. But her miniature images reveal interesting iconographic details. Though a perfect identity is lacking in regard to the number of hands and the attributes, there is a broad agreement between the images and one of the Jaina-Kanchi Nos.

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